

Lion Pride



Priests School & Kensingtons House in West Street.





Lion Pride

Chapter 1

The Creative Arts at Price's School



Routine life in the School was ever dominated by concerns over Sport, and by high academic achievement and by CCF issues to the extent that the Creative Arts could almost be assumed not to have existed! But, dig amongst the Lions and slowly a new truth emerges, albeit a generally unlauded one. The School had a Choir, and there were Plays and Concerts, but all a bit low-key cf. the standing of the current year's 1st XI for this or representatives for that.

This Chapter owes its existence to writers who are not Committee members, yet are a part of a largely unheralded genre of creative arts-orientated folk of intellect whose passion has gone totally unrecognised or praised in the School's Lion magazine.

Let that be corrected now with this, the opening Chapter of the Lion Pride publication!

Similarly, interested boys and Staff in the past also made worthy and acknowledged contributions to School life through Plays, and Concerts. In their times however, little could compete with Cricket!

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Prices 'Folk' concerts – 1969-75	Kevan Bundell
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The Black Lion 1970 – 1985	Robin Ward & Kevan Bundell
A response to comments and queries re cultural life at Price's School in the 1950s & '60s.	Mike Bayliss
There is a separate Report including details and comment on productions of the Price's College era in the Price's Sixth Form College Years Chapter.	

The Creative Arts at Prices

This account of the creative arts at Prices is based on three sources:

- a trawl through decades of *'The Lion'* – the school magazine – heroically conducted by David Goldring;
- material from the late [Roy E Daysh's](#) archive of Price's memorabilia;
- personal recollections, both my own, and those of others who happened to be there at the time.

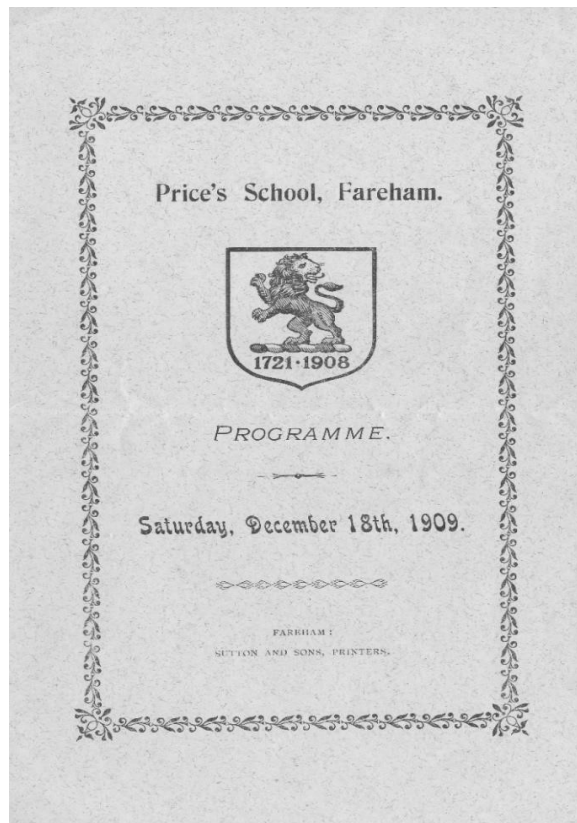
What the evidence shows is that the school had a long, if sometimes erratic, tradition of both music and theatre. As for fine art, the evidence is scarce, but there are one or two things to report.

Music and Theatre

Among the earliest evidence is this, from 1909, an event that combined both music and theatre:

There was a school choir. There was an orchestra. In the Play "The Duchess of Bayswater", Mrs Bradly, was the headmaster's wife. (Mr Stephen Bradly became headmaster in 1908). What the Comedietta was about I have failed to discover, but it is available to purchase in book form on the Interweb.

In 1923 there was a Christmas Concert, half of which was delivered in French. In 1935 the school performed *'The Ghost of Jerry Bundler'*, a popular horror story of the time. Interestingly, the producer/director of this play was one Tom Hilton. Anyone at Prices between about the 1930s and the early 1970s might well recall his name. He had joined the school as a teacher and went on to become Deputy-Head. He was the producer/director of at least two more plays, together with Miss Vivien Jewell, music teacher. These were *'The Housemaster'* by Ian Hay in 1946, and *'Badger's Green'*, an R.C. Sherriff comedy involving cricket, in 1950.



PROGRAMME.

<p>1.—SELECTION "Darkey's Dream" ... — THE ORCHESTRA.</p> <p>2.—SONG ... "Forty years on" ... <i>Farmer</i> SCHOOL CHOIR.</p> <p>3.—TWO SONGS (<i>from Tennyson's "Maud"</i>) "Birds in the High Hall Garden" <i>Alice Borton</i> "Go not Happy Day" ... MR. R. O. JOHNSTON.</p> <p>4.—SONG ... "A Winter's Tale" ... <i>MacNamara</i></p> <p>5.—SONG "Land of Hope and Glory" ... <i>Elgar</i> SCHOOL CHOIR.</p> <p>6.—SONG ... "A China Tragedy" <i>Clayton Thompson</i> S. G. WEYMOUTH.</p> <p>7.—SONG "Hey Ho the Daffodils" <i>Cotsford Dick</i> SCHOOL CHOIR.</p> <p>8.—TWO SONGS { "The Blacksmith" ... } <i>Brahms</i> { "Children's Song" ... } <i>Kipling</i></p> <p>9.—DUET ... "Who is Sylvia" ... <i>Marzials</i> A. CONLAN & R. FRY.</p> <p>10.—SELECTION Valse Carassante ... <i>Lambert</i> THE ORCHESTRA.</p> <p>11.—SONG AND SAILOR'S HORNSPIPE "The Midshipmite" ... <i>Stephen Adams</i> R. KITLEY, S. G. WEYMOUTH, J. OWTON, C. RIDSDALE and S. PETTIER.</p>	<p>12.—DUET ... "The Spotted Cow" <i>Old Yorkshire</i> MR. R. O. JOHNSTON & G. PEARCE.</p> <p>13.—CAKEWALK "Hiawatha" <i>Neil Moret</i> MARJORY BRADLY and CYRIL RIDSDALE.</p> <p>14.—IRISH JIG ... MARJORY BRADLY.</p>
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COMEDIETTA

"The Duchess of Bayswater & Co."

DRAMATIS PERSONÆ.

His Grace the Duke of Bayswater ... MR. A. S. GALE
Sir Jeremy Joles ... MR. J. ELLIS
(a Valetudinarian)
Caryl Stubbs, a young Millionaire ... MR. C. CAPNER
(Son of Stubbs' Funn'd Meats)
Kathleen ... MISS BROOK
(Sir Jeremy's daughter)
Her Grace the Duchess of Bayswater ... MRS. BRADLY

PLACE ... The Gardens of a Hydro in the Highlands.
 TIME ... The Present.

The whole of the Scenery and the Stage Fittings were made
and painted in the School Workshops.



The Housemaster ? – Miss Jewell in the middle, Tom Hilton on the left with mortar-board

Amateur dramatics were particularly popular immediately before and after WW2. Many fairly short and practical plays were written to meet the demand; some of them very good. Many were used in schools.

Back in 1937 it is particularly noted that the school choir sung ‘Send Her Victorious’. As there was a King at the time, this was presumably something other than a straightforward rendition of the National Anthem. In the same year, as part of a ‘Concert’, boys performed three scenes from ‘Henry IV, Part 1’.



Miss Jewell

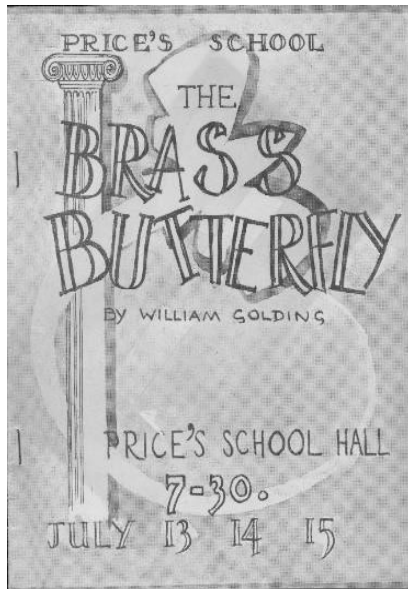
Even the war years saw a couple of plays put on.

By 1949 there was a *Drama Society* in existence. They put on a performance of ‘*The Winslow Boy*’ by Terrence Rattigan. This was (slightly) dangerous stuff. It was a recent, popular and controversial play. It was an attack on the law and on bureaucracy and a call to ‘let right be done.’ That is, it was a challenge to the formality of the established order. However, there is no evidence that it led to any disruption to the life of the school.

During the 1950s five plays were produced – two by Mr W Siney – and there were a couple of musical events involving staff member Mr Fussell and his Trio (Classical? Jazz?). At least one of these events was under the banner of *The Music Society*.

In 1961 Prices finally got round to doing Shakespeare in full, with a staging of ‘*The Taming of the Shrew*’. This may also have been – perhaps not with the greatest sensitivity – the first co-production with Fareham Girls Grammar School (FGGS) – and possibly the first production that involved *actual* girls. In the late ‘40s, female roles seem to have been played by Miss Jewell and – as you may have noticed in the photo above – by boys dressed up as girls.

The Creative Arts at Prices



Also in 1961, Price's Choir joined with FGGS and the Fareham Philharmonic Society to perform Stainer's *'Crucifixion'* in the Parish Church (presumably Holy Trinity, maybe St Peter and St Paul's). These were the first of a series of liaisons with the girls of FGGS. They went on to include a joint choir concert and a production of *'Twelfth Night'* in 1965; an unspecified drama in 1966; and *'HMS Pinafore'* in 1967.

Also in 1967, Prices seems to have done without the girls of FGGS, in a production of William Golding's play *'The Brass Butterfly'* :

In 1968, however, Prices proved even more fickle and went looking for girls elsewhere. A production of *'The Mikado'* was put on in collaboration, not with FGGS, but with *St Anne's Girls School*.

THE MIKADO
by
W. S. Gilbert and Arthur Sullivan

PRODUCTION by Chaffey, Alma Newbury	<p>THE MIKADO OF JAPAN NANKI-POO (His son disguised as a wandering minstrel) KO-KO (Lord High Executioner of Titipu) POOH-BAH (Lord High Everything Else) PISH-TUSH (A Noble Lord) GO-TO (A Noble) YUM-YUM } Three Sisters PITTI-SING } PEEP-BO } KO-KO KATISHA (An elderly lady in love with NANKI-POO)</p>	<p>Tony Fielder John Cole John Perry Francis Thomas David Thomas Richard Britton Mary Horsington Marilyn Felix Joanna Halsan Margaret Tandy</p>
	MUSICAL ASSISTANT Ronald David	
ORCHESTRA		
<p>VIOLINS Mr. T. Clarke (leader), Mrs. M.K. Chapman, Mr. P. Deuley, Miss S. Cheer, Miss K. Barne Mr. A. Humphrey, Miss E. Dron, Mr. K. Ingram. VIOLA Mrs. D. Winnill. 'CELEO Miss M. Masters, Mr. E. Zeffert. BASS Mrs. D. Buckley. OBOE Mr. A. Marics. FLUTES Mr. I. Humphreys, Mrs. T. Swainson. CLARINETS Mr. C. King, Mr. R. Crozie BASSOON Miss G. Tizard. TRUMPETS Mr. D.R. Mallett, Miss M. Wythe. HORNS Miss K. Edmonds, Mr. S. Reading. TROMBONE Mr. A.J. Young, Mr. C. Wheeler. PERCUSSION Mr. A. Rock.</p>		
CHORUS SCHOOL GIRLS Frances Blewitt, Julie Blunden, Wendy deBuriatte, Susan Derry, Lynn's Franks, Irene Gibbs, Susan Hardwick, Maam Hoare, Margaret Hundley, Anne Jacobs, Sharyn Jones, Elizabeth Marshall, Patricia Marshall, Marion Pratt, Gillian Read, Valerie Rolph, Susanne Roise, Penelope Ward, Rosina White.		NOBLES Richard Beagley, Richard Britton, Eric Bro Derry, Mark Fisher, Paul Hawes, Stepe David Lydford, John Mitchell, Michael Pal Reddaway, Nicholas Retzler, Jonathan Sa Thomas, Charles Tuck, Stephen Tull, Gra
ST. ANNES SCHOOL		PRICE'S SCHO
<p>COOLIES Lindsay McAdam, Stephen Wheeler. SOLDIERS Alan Moore, Colin Scott. KO-KO's ATTENDANT Alan Loo. KATISHA's ATTENDANTS Neil Astley, Stephen Bellingham, Brian Butle</p>		

Quite why this switch of affections came about is unknown. However, it seems to have been only a one-off fling and by 1970 Prices was back with FGS for a joint production of Arthur Miller's *The Crucible*. This famous play is based on the 17th Century Salem, Massachusetts, witch trials. Presumably this meant that the boys of Prices acted the parts of hard-line puritans while the girls of FGS were obliged to be a bunch of witches ...

A significant change on both the music and theatre fronts took place with the arrival of music master Mr Ron 'Acker' Boote in 1962 or 63. It was he who introduced Gilbert and Sullivan to the school repertoire, which of course combined both music and theatre in the form of Light Opera. The first production was *Patience* in 1963; then *The Gondoliers* in 1964; *HMS Pinafore* in 1967; *The Mikado* in 1968; and *Iolanthe* in 1969.

The Creative Arts at Prices

Fareham Grammar School for Girls
and
Price's School

PRESENT

"PATIENCE"
or "Bunthorne's Bride"

by
GILBERT AND SULLIVAN

PRICE'S SCHOOL HALL
7.30 p.m.

July 24th, 25th, 26th.
1963.

NATIONAL ANTHEM

ACT I Exterior of Bunthorne Castle

INTERVAL OF TEN MINUTES

ACT II A Glade

CAST

Patience (a Dairy Maid) . . . PATRICIA CARROLL
The Lady Angela . . . JOANNE FORTUNE
The Lady Saphir . . . MARGARET BROOKES
The Lady Ella . . . JANICE WATKINSON
The Lady Jane . . . RUTH WARREN

Chorus of Eighteen Maidens—
P. Wilson, M. Eggleton, G. Harris, L. James, H. Johnston,
G. Knight, G. Lacey, P. Lloyd, J. Luffman, F. MacDonald,
A. McGinn, D. Noor, E. Pope, E. Ravall, J. Rose, P. Scovett,
J. Tysck, S. Walker, V. Whaley, M. Wiseman, S. Young.

Reginald Bunthorne (a Fleebly Poet) . . . RONALD BOOTE
Archibald Grovenor (an Mylic Poet) . . . RICHARD HEDLEY
Mr. Bunthorne's Solicitor . . . GRANAM THOMPSON
Colonel Calverley . . . JOHN CHAFFEY
Major Margaret . . . ROBERT GILBERT
Lieut. The Duke of Dunstable . . . JOSE COLE

Chorus of Dragon Guards—
I. Annett, R. J. Barton, M. A. Baylon, N. A. Davis,
P. Donohoe, R. J. Ellis, F. B. Holder, A. R. Houghton,
P. Jenks, R. M. Jenks, I. G. Morris, J. Peck, A. T. Shafford,
D. J. Smith, M. R. Stone, C. D. Tinson, R. D. Walker,
M. G. Ward, P. A. Wilson, R. P. Wolstenholme.

Production: Anthony Hiles
Musical Direction: Ronald Boote, Carey Humphreys
Dance and Movement: Andrea Smith
Accompanist: Phyllis Gardner
Stage Design: Anthony Hiles, Irene Hunter
Make-up and Wardrobe: Margaret Fletcher, Rosemary Cook,
Joyce Bruster and Sixth Form Girls
Lighting: Eric Jenks
Stage Management: Cyril Briscoe, S. Dowie
Society Construction and Painting: Irene Hunter,
R. D. Chase, A. R. Dove, R. King,
G. A. Dabber, G. A. Hines, J. Soala,
P. L. Damos, R. E. Jones, B. R. Wilson
Business Management: Sheila Evers, Ivor Annett

ORCHESTRA
Conductor: Carey Humphreys
Violin—Mr. M. Coward (Leader), F. Berry, Mr. E. White,
Mrs. J. Bradley, Mrs. S. Nicholson, Mr. L. Tyler,
Mr. G. Smith
Viola—Mr. C. R. Webb, Mr. N. Paine
Cello—Mr. E. Stephen, Mr. H. King
Double-Bass—Mrs. E. Brooks
Flute—Mrs. C. Swanson
Oboe—Mr. D. Lloyd
Clarinet—R. Carter
Trumpet—J. Alderton
Piano—Mrs. P. Gardner

* * *

The cast wish to thank the Headmistress and Headmaster and
friends, whose help has been invaluable.

* Members of the staff.

FAREHAM GRAMMAR SCHOOL FOR GIRLS

THE CONDOLIERS
or
THE KING OF BARATARIA

by
Gilbert and Sullivan

PRICE'S SCHOOL

DRAMATIS PERSONAE

The Duke of Pala-Toto . . . RUSSELL WOLSTENHOLME
(a Gentleman of Spots)
Lili (his Attendant) . . . ROGER WALKER
Don Alvarado Del Buzo
(The Great Invented) . . . JOHN CHAFFEY
Marco Palmaro . . . JOHN COLE
Gentle Palmaro . . . PAUL DONOHOO
Olive Condolier
Antonio . . . ROBERT GILBERT
Francisco . . . IAN SHAFFORD
Oreste . . . ALAN HEDLEY
Anabelle . . . PAUL READ
The Duchess of Pala-Toto . . . SUSAN YOUNG
Catalina (her Daughter) . . . DIANA POORE

Conductor: JANICE WATKINSON
Gianetta . . . GILLIAN KNIGHT
Tessa . . . FELICITY MACDONALD
Flanetta . . . HELEN JOHNSTONE
Giulia . . . JENNIFER LUFFRAN
Best (the King's Foster Mother) . . . HELEN POPE

Chorus of Condoliers: S. Evers, A. Merritt, S. Appleton,
A. Bennett, S. Dwyer, J. Hargrave-Wright, J. Hardy,
G. Haver, A. Harter, L. Hill, D. Mackintosh, A. Peck,
E. Pope, B. Simons, M. Trollop, J. Tysck, S. Walsh,
S. Walker, J. Wilson, V. Whaley.

Chorus of Goodwills: B. Chapman, C. Haffey, G. Thompson,
M. A. Baylon, D. Chase, R. E. Jones, P. Jones,
I. R. Houghton, P. J. C. Hitchcock, J. Holden, J. Moran,
R. R. Stone, J. Stone, D. G. Thomas, A. J. Tyler,
C. D. Tinson, J. A. Wade.

Henkels, Men-at-Arms and Drummer Boy: C. Dechane Cohen,
P. Cook, P. P. Mandy, J. O'Shaughnessy, J. G. Task,
P. J. Sellsbarga.

Production: ALAN C. GEORGE

Musical Direction: RONALD BOOTE, CAREY HUMPHREYS
Stage Design and Management: ANTHONY HILES
Dance and Movement: ANDREA SMITH assisted by PHYLIS GARDNER
Religious Accompanist: FRANCES E. THOMAS
Lighting: ERIC JENKS
Culinary: ANSIELA MONTGOMERY, PHYLIS GARDNER, DONALD FORTNA
Make-up: ROSEMARY COOK, MARGARET ELLIS, ANNA FACTORIA,
HELENA WHITLAW and PHIL and THIRL FINE helpers
Properties: HELEN V. GUNTER
Business Management: SHEILA EVERS, LAURENCE GAVETT
Production and Stage Staff: C. M. Brown, M. Garsden, P. F.
C. Garsden, R. J. Hewitt, J. O'Shaughnessy, P. J.
Stone

Set Construction and Painting: A. Beckers, P. D. Bisset,
P. L. J. Dorman, A. R. Dove, E. E. Jones, E. King,
R. E. Mosey, D. N. Peart, J. Soala, J. A. Wilson,
E. R. Wilson

ORCHESTRA
Conductor: RONALD BOOTE
Leader: IAN COCHRAN

The cast wish to thank the Headmistress and Headmaster and
friends whose help has been invaluable.

By the Author (Printer's Cost) per Mylic Poet, Henkels

November 1966



Photo by Portsmouth and Sunderland Newspapers Ltd.



Joint production of HMS Pinafore with Fareham Girls' Grammar School



Alan Davis, David Thomas & Sarah Miller

I note that a number of the major roles in the Gilbert and Sullivan productions were played by members of staff – Messrs. Boote, Cole, Chaffey, and Hedly. Presumably the boys were just not up to it.

Press Cutting:

Fareham Girls' Grammar School rang last night to the evocative strains of Gilbert & Sullivan when the girls, and their opposite numbers from Price's School performed a memorable "HMS Pinafore". An enthusiastic audience kept the cast bowing for several minutes with an acclaim which amply rewarded the care and effort that obviously went into the production. Outstanding in a fine cast were Sarah Miller as the Captain's daughter and John Perry as Dick Deadeye, a real caricature. Belying her youthful appearance, Sarah gave a mature performance with hardly a wrong note after early nerves had been overcome, while Dick Deadeye was as grotesque as his name implies, and a real favourite with the audience. ... Making up the bulk of the cast were the choruses under conductor Ronald Boote, who also took charge of the Orchestra. The set, although simple in concept, was beautifully finished in great detail and a tribute to the skill of Hywell Ellis and Antony Hiles. Production was by Rosemary Cooke and Eileen Burgess, to whom should go much credit for a fine effort.

The Creative Arts at Prices



Junior Choir singing at speech day 1962

Mr Boote also ran a school choir and the school orchestra. In 1965 the choir was enjoined with its FGGS equivalent for a combined concert – details unknown. In 1967 the choir joined in a Fareham Philharmonic Society production of Mendelssohn's 'Elijah'. I remember it well. The main action took place at the front of the church while we sat quietly up in the gallery. At last, it was time for us to contribute our five minutes' worth. After that, we sat silent again, until, at last, it ended.

Another concert involving the choir was held on the 17th and 18th December 1968. Mr Thomas – a science master – played the classical harp. I was blown away. I also remember that during rehearsals we begged Mr Boote to let us sing 'I feel so *broke* up', as per the Beach Boys' version of '*Sloop John B*', rather than the peculiar 'I feel so *break* up' as per the song book we'd been issued with. He agreed. Unfortunately he failed to tell the soloist – who also joined us only on the day – so that we sang "broke" while he sang "break"!

I wonder if anyone else noticed ?

(The soloist, by the way, was a former pupil by the name of 'Thomas'. That was his surname of course. We never used our fellow pupils' first names).



1967 Production of "The Mikado"



Photos ↑ & ↓ c/o Chemistry teacher Eric Brown



Mr John Cole as Lord Trolloller

Principals

THE LORD CHANCELLOR Ron Boot

THE EARL OF MOUNTARARAT
..... Francis Thomas

EARL TOLLOLLER John Cole

PRIVATE WILLIS (of the Grenadier Guards)
..... Don Maclean

STREPHON (an Arcadian Shepherd)
..... Stephen Readaway

QUEEN OF THE FAIRIES Margaret Tandy

IOLANTHE (A fairy, Strepthon's mother)
..... Sharon Kelly

CELIA }
LEILA } FAIRIES Susan Hardwick
FLETA } Valerie Rolph
..... Wendy de Buriatte

PHYLIS (an Arcadian Shepherdess or a
Ward of Chancery)
..... Mary Horsington

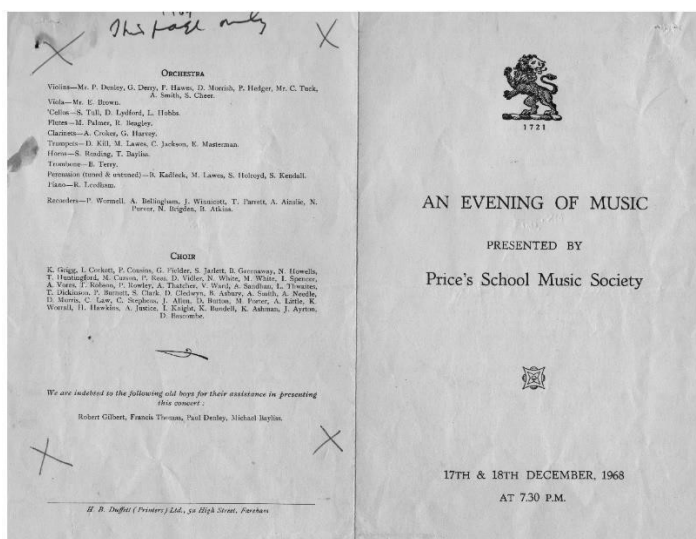
Chorus of Fairies

Anne Baker, Susan Bennet, Ann Blow,
Julie Blunden, Susan Derry, Christine Figes,
Irene Gibbs, Tina Gorton, Joanna Halnan,
Maria Howell, Margaret Hundley, Sally Lawes,
Alison Lees, Diane Pratt, Gillian Reid,
Frances Richardson, Susan Rouse, Janet Sands,
Clementine Savage, Linda Thompson.

Chorus of Peers

Stephen Abraham, Richard Beagley,
Eric Brown, John Chaffy, Phillip Cowen,
Alan Croker, Christopher Derry,
Martin Head, Phillip Hedger, Richard Hedley,
Stephen Holroyd, Christopher Jackson,
Barry Kadleck, Ian Kaye, Michael Lawes,
David Lydford, Christopher Matthews,
Michael Palmer, Charles Tuck, Stephen Tull.

The Creative Arts at Prices



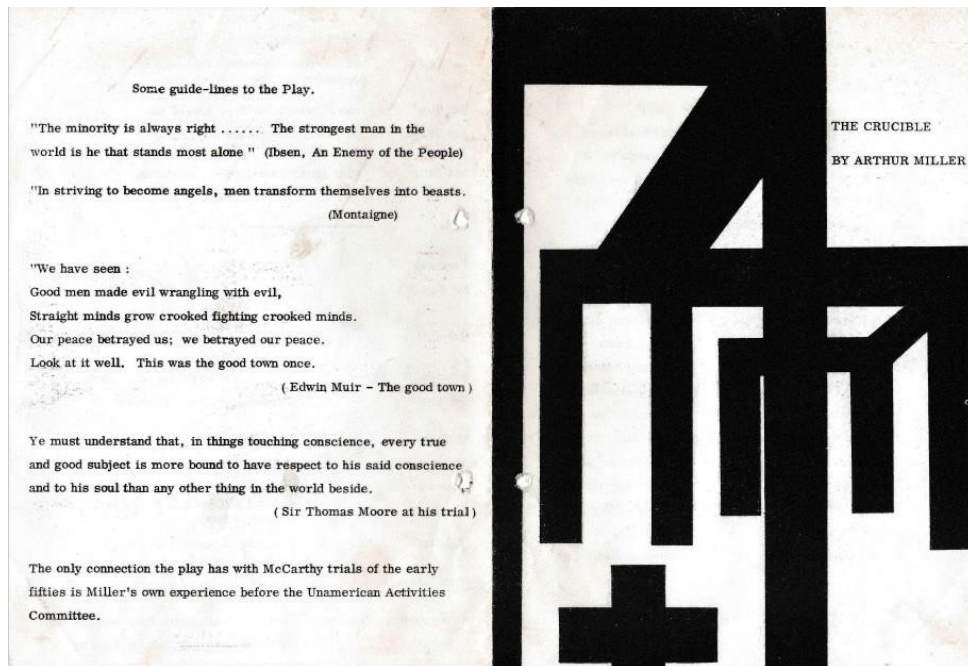
There was another concert involving the choir in 1969. I've no idea what we sang, but this may have been the occasion where another former pupil, Mr Robert (Bob) Gilbert, came and played the piano in such a manner that we labelled him '*Discord Joe*'. He later joined the staff as Mr Boote's colleague and proved to be a dynamic, and possibly anarchic, contribution to the culture of the school. He drove to school every day in a very fine Alvis motor car.

The importance of the school orchestra was that it was the only means of avoiding conscription into the CCF. If you could play a musical instrument, you could join the orchestra and spend Tuesday afternoons practising for the next concert or light opera rather than square-bashing in uncomfortable boots and abrasive uniforms. My guitar was not considered an appropriate musical instrument, and I was duly conscripted.

Important developments took place in the sixties with the building of the new school hall that included a full stage, theatre curtains and a lighting rig. This was soon followed with a suite of music rooms and a drama room at the rear of the stage. The performing arts were clearly being taken seriously. Another music teacher, Mrs Dierdre Buckley, was also recruited to help inspire us.

At least as important was the arrival in 1965 of Tony Johnson, English and Drama master. He produced a series of challenging and contemporary plays including Harold Pinter's '*The Dumb Waiter*' and Samuel Beckett's '*Crapp's last tape*' (both in 1967). One wonders what older staff and parents made of them.

In **1970**, he also arranged a production of Arthur Miller's '*The Crucible*', as mentioned above:



CAST			
Reverend Pavis	Michael Genge	The Scene	: Salem, Massachusetts, 1637.
Betty Parris	Miranda Webb	Act One	: In the house of Reverend Samuel Parris: his daughter's bedroom. Early Spring.
Tituba	Katherine Knight	Act Two	: John Proctor's house. A week later.
Abigail Williams	Beulah Holroyd	Act Three	: The vestry room of the meeting house. Two weeks later.
Susanna Walcott	Aileen Owen	Act Four	: Outer room of the goal. That Autumn.
Ann Putnam	Ann Jones	Producer	: Tony Johnson
Thomas Putnam	Alan Hill	Set Design	: Chris Morley, Bob Nash, Alan Moore, David Entwistle, Stephen Abrahams
Mercy Lewis	Susan Bewers	Properties	: Malcom Perry, Penny Whitby, Susan Russell, Peter Stribley
Mary Warren	Lynn Gingell	Business Managers	: Roy Daysh, Mary Jubb, Deborah Bates
John Proctor	Mark Fisher	Costumes	: Gloria Green, Peter Chapman, Geraldine Hynes
Rebecca Nurse	Susan Ravenscroft	Publicity	: Mervyn Jones, Nick Manly
Giles Corey	Kevin Rowlands	House Manager	: Peter Chapman
Reverend Hale	Brian Butler	Make-up	: Rosemary Cook, Teresa Hood, Rosalyn Fielder, Ann Marrington, Susan Harrison.
Elizabeth Proctor	Ann Williamson	Lighting	: Eric Iredale, Lydia Paczuska, Bob Lee, Ian Reed, Roger Lynch.
Francis Nurse	Christopher Atkins	Stage Manager	: Heather Carling
Ezekiel Cheever	Stephen Bellingham	Assistant Stage Manager	: Norman Buckingham, Eleanor Schilperoord
Marshall Herrick	David Lydford	Prompters	: Susan Ravenscroft, Martin Newbury.
Judge Hathorne	Martin Head		
Deputy Governor Danforth	Stephen Reddaway		

The play, based on the Salem, Massachusetts, witch trials of 1692, is an attack by allegory on the anti-communist hysteria of McCarthyism that gripped the US in the 1950s – a modern 'witch hunt'.

The Crucible by Arthur Miller

I do not pretend that this critical appreciation of “The Crucible” performed at Price's School in conjunction with Fareham Girls’ Grammar School on **March, 19th, 20th, 21st, 1970** is impartial, but I plead that a producer is his own sternest critic and that he is the severest critic of the actors and actresses, as they no doubt know.

“The Crucible” commended itself as a play suitable for sixth formers in a school to perform because it has a large cast, allowing many people a chance to participate; because it requires an equal number of boys and girls, allowing for fraternisation off-stage; because it is dramatically powerful – everyone loves a courtroom scene; because it is full of strong emotions; because the problems it possesses are modern and yet eternal; and finally because, while the play is rooted in adolescent behaviour it calls for the understanding and portrayal of adult experience beyond that of the actors.

One major problem which did not commend the play was that each of the four acts needs a different set. In a flurry of activity in the last fortnight some highly effective sets produced by **Mr. Chris. Morley, Peter Stribley** and others. But the problem of shifting them quickly between the acts remained. By dint of practising under a stop-watch, the stagehands effected the complete transformation of one scene into another in an incredibly short time.

The hysteria of the children when *Abigail Williams* claims to see the “yellow bird” about to fly from the rafters of the courtroom and the frantic fear of *Mary Warren* as she is torn between *John Proctor* and *Abigail* were excellently done. **Lyn Gingell** was particularly convincing as the weak and *vacillating Mary Warren*, and she helped to create the tremendous emotional intensity needed in this scene. It is not to detract from her performance to say that the dramatic impact of hysteria is comparatively easy to convey, since it is closer to adolescent experience. What is more difficult for an adolescent to convey is the suggestion of unease, the estrangement, the lack of sexual warmth between *John and Elizabeth Proctor*. On Saturday night particularly, *Mark Fisher and Ann Williamson* imbued the long and slow-moving opening of the second act with a tension which in its way was as dramatic as the hysteria of the girls in the courtroom scene. **Ann Williamson’s** pointing of her responses by pausing quietly and turning as she cleared away the dishes was very well-thought-out.

It is worth mentioning here that not only **Ann Williamson** but also the rest of the cast were required to think out many of the gestures and the inflexions of the voice for themselves. If some action was asked for which did not come naturally it was dropped. The producer worked largely on the principle that if the actor understood fully the situation of a scene; appreciated how the character felt; how those around him felt, the right gestures and inflexions of voice would follow naturally. The members of the cast at times became not a little tired of explanation, but it cannot be denied that each member knew precisely what they were doing on stage and consequently, with the exception of a couple of the older characters who did not “age” sufficiently, were convincing as adults.

Perhaps the most difficult leap of the imagination for all was to think and feel as a Puritan New Englander. *Rev. Parris* managed this very well and upon donning his puritan dress seemed to appreciate how genuinely shocking Proctor’s confession that he was a lecher would have been to a minister of that time; far more shocking, of course, than his lies. Indeed, although obviously suffering from nerves which caused him occasionally to falter at certain lines **Michael Genge’s** portrayal of the self-centred and

despicable *Parris* was full of acute perception. Particularly good were his reactions to what others said and his awareness of how what they said affected him.

Much of the brunt of the last two acts fell upon **Stephen Reddaway** who played *Judge Danforth*. His performance was notable for the clarity and rhythm of his diction and for the way in which he gave confidence to the others. The authoritative gestures with which he pointed his speech were finely judged and timed.

The imaginative leap required for young people to simulate adult emotions is great and in most cases the cast were convincing. What must not be forgotten is the discipline also required for the sheer slog of line-learning and attendance at rehearsals over a period of months.

However, a critical appreciation cannot be fulsome praise. The end of Act one when *Abigail* and the other children called out the names of those they claimed they had seen with the devil, lacked the necessary pace and consequently the act ended with a whimper not a bang, in spite of **Katherine Knight's** good attempt at playing *Tituba*, the Negro slave and scape goat.

What was most pleasant to see was the willingness of minor characters to grapple with difficulties. **Aileen Owen** as *Susanna Walcott* had great difficulties in rehearsal in "freezing" during the courtroom scene. She and the other girls practised this small part on their own until they got it right. **Christopher Atkins** as *Francis Nurse* watched old people so that he could age sufficiently on stage. **Stephen Bellingham** as *Ezekiel Cheever* had to practise speaking slowly at home.

Some of the major characters likewise had difficulties in rehearsals which had to be surmounted. **Beulah Holroyd** who found it hard to summon the necessary viciousness to hit **Miranda Webb** as *Betty Parris* until she swiped the producer. Her playing of *Abigail* showed understanding and subtlety. **Kevin Rowlands** and **Giles Corey** found it very hard not to gesticulate too much and failed to walk like an old man in rehearsal, but by perseverance and concentration he succeeded in giving life and pace to parts of the courtroom scene and had sufficiently endeared the character to the audience to make his death affecting. **Brian Butler's** grasp of the sensitive and tortured mind of *Rev. Hale* was only slightly marred by his tendency to talk too quickly.

Mark Fisher's *Proctor* was a beautifully poised performance which conveyed the suppressed anger and guilt of a man too full-blooded and warm to survive "God's icy wind." Mark Fisher rendered this modern hero – unsure of what cause, if any, he was dying for – completely pitiful in his and magnificent in his heroism. In the quiet dialogue between wife and man and wife in the prison scene, their pauses suggested convincingly the anguish and emotions of adults.

Ann Williamson's *Elizabeth* conveyed superbly the bitter, haughty and icy pride which melted with her tears (hard to find in rehearsal, yet convincing in performance), allowing late her womanly warmth to win through.

The respectful silence before the applause began on the last night, was the highest tribute that could be paid to the cast: modern tragedy had been performed at Price's School and the audience had found it tragic – no small achievement for amateur actors so young and inexperienced.

The Crucible ... Inside Story

“I am sick of meetings, cannot a man turn his head without he have a meeting?” So says Thomas Putman in the Crucible, it sums up well the feelings of many of the people involved about the production until it reached its final stages.

Arrangements for the play began in October 1969 when everyone interested in taking part or in helping with the production met after school one evening. At this meeting the main characters were cast and the main production jobs were allocated. It was decided then that rehearsals were to be held after school on Wednesday and Friday evenings.

The first few rehearsals were spent in the reading through of the play by the cast to familiarise themselves with their parts and to enable the producer to lay out his set and the movements of the characters within it. This was generally felt by the cast to be the most trying period of the rehearsals. People found it difficult to get into character because the pace at this time was essentially slow.

Although progress was being made in the actual setting out of the play there was little of the atmosphere of the Crucible about the rehearsals, so it was decided that two full day rehearsals would be held later in the Christmas holidays. These long rehearsals proved to be much more successful than those held after school and the cast began to live their parts. After Christmas the short after-school rehearsals again proved to be less successful. Nearer the date of the production Sunday afternoon rehearsals were added to those already taking place to ensure that the eventual production was well rehearsed.

It was felt by some of the cast at this time that the actual production was unreal and it would be never ending, however, by half-term this feeling had been overcome as the date of the production came nearer. Practically no backstage work was done until a fortnight before the play was due to take place but once the work had begun on the set, lighting, properties and general business arrangements progress was made very quickly.

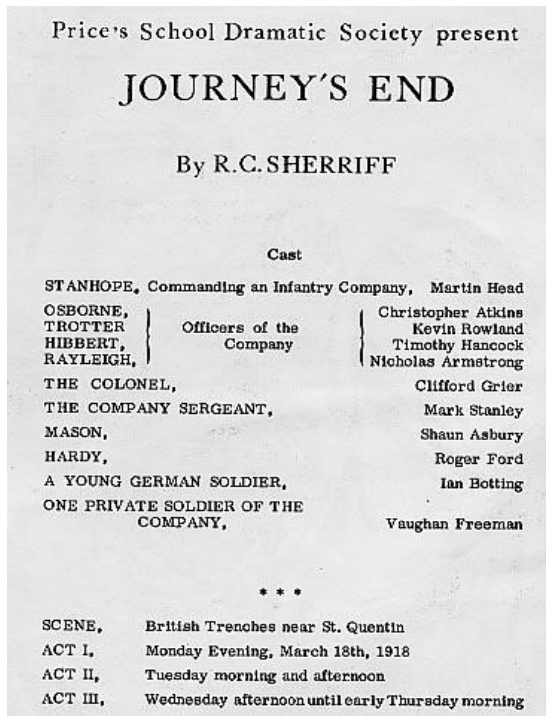
A great deal of work was put into the stage and set design and though work had not begun until very late the excellent set rapidly took shape and contributed immensely to the success of The Crucible.

The dress rehearsal was held on the Monday before the public performance and, as expected, it showed what final alterations needed to be made.

The first public performance to a Prices and Girls Grammar School combined audience on the Wednesday afternoon caused more apprehension amongst the cast than any others because of the difficulties of acting to a young audience of friends and colleagues.

The three evening performances were even more successful than the school's performance, and they improved each night. The Saturday performance was felt by all concerned to be the best they had given.

Although much time had to be devoted to the play by all people concerned with it, it was felt afterwards that the appreciation shown by the audience made the whole effort seem worthwhile and everyone realised that they had really enjoyed producing the play. **N. J. Buckingham 6 Arts**



In **1971** Tony Johnson also helped a sixth-former, Alan Hill, to produce *and* direct a performance of RC Sherriff's classic play about the futility and the slaughter of the First World War, '*Journey's End*' :

Journey's End

Set in the trenches of St. Quentin in 1918 "*Journey's End*" examines the effect of trench warfare on a group of British Army Officers. It's not a specifically anti-war play, rather it tries to point out the reality of war. It was this sense of reality that the school production was striving after throughout. The set was placed in front of the stage, instead of on it, with the effect of giving the raised audience a greater sense of intimacy. This atmosphere was helped by a display of posters and paintings at the back of the hall and the music from "*Oh, What a Lovely War*" which was played before the production and during the interval. The combined use of all these effects helped project the audience more fully into the atmosphere of the play. The set itself, designed and constructed by Gary Meadows, Derek Ive, Ian Burton and Graham Large was especially good in spite of the fact that it was almost entirely built from material gathered from within the school.

As the first half of "*Journey's End*" is rather slow moving a high standard of acting necessary to maintain the audience's interest. Much of the responsibility rested on Martin Head, portraying Stanhope, an officer who keeps his sanity only by drinking. Although all the main parts were well-acted Head stood out, His mastery of gesture mannerism and timing was unusual for a school production. Special praise must also go to Timothy Hancock playing Hibbert; the scene where he is confronted by Stanhope with a gun was well handled in view of its considerable difficulty. The interest in the first half revolves around tension of some sort — either the anticipation of the raid and the big attack; or the tension that exists between Stanhope and the officers beneath him. After two disastrous rehearsals this lesson was well learnt and on the night this part of the production was more tautly played. In the second half the actors, as it were, step back lightly as the action resolves itself in the

The Creative Arts at Prices

drama of the raid and the big attack. Here there is great scope for the imaginative use of lighting and sound effects. Indeed, during the scenes of the raid and the big attack the interplay of light and sound was very powerful and at times quite stunning. But it is a pity that the explosion and flash of light at the end of the play did not coincide with the collapse of the set with a result that after the excellent effects of the attack the end seemed rather muted.

In many school productions the set and lighting play a very secondary role to the actors. One of the most pleasant features about this production was that the light and sound effects played a considerable role in the overall success of "Journey's End". Although the lighting was well-used, I felt at times it was too bright for a trench. This in conjunction with the closeness of set and audience presented the make-up rather trashy.

Although "Journey's End" is in essence a grim play, there is considerable humour in the dialogue which was well extended by the cast. Mason played by Shaun Asbury carried the audience with him to such an extent that they laughed at lines that were not intended to be humorous. Kevan Rowlands captured the part of Trotter well and was very funny at times. However, I felt that his cigar-lighting antics in the party scene were too pro-longed and "stole the scene" at the expense of the other actors onstage.

"Journey's End" along with its forerunner "The Crucible" was a departure from the normal pattern of production at Prices. In the past the Gilbert and Sullivan operas have depended to a large extent on the work of masters. The strength of "Journey's End" was that it was almost entirely an effort by the pupils — even the direction was by a six-former, Alan Hill, although Mr Johnson and Mr. Nash gave him the benefit of their experience at times. The undoubted success of this new approach was reflected in the enthusiastic applause at the end of the performance and was encouraging for similar productions in the future.

In **1973** Prices returned to Shakespeare with a production of 'Midsummer's Night Dream'. This was together with FGGS again. Titania was played by [Keggie Carew](#) and Oberon by Nicholas Armstrong. I remember him ad-libbing wonderfully when, in the middle of a scene, the characters supposed to appear on stage failed to show up on time ...

In **1974** Tony Johnson organised a production of contemporary playwright Robert Bolt's 'The Thwating of Baron Bolligrew'. Once again Nick Armstrong played the lead role as the Baron. He was opposed by the evil Dr Moloch – played by Ivor Bundell – a wizard whose spells were "irreversible". The majority of the cast, meanwhile, were drawn from the first and second forms. Ivor recalls that this gave the oppressed juniors the opportunity to get back at their prefect oppressors – if only within the context of the play.



"Journey's End," a play set in a World War I trench, is presented by Prices Grammar School, Fareham, each evening from today until Saturday. In this scene are (left to right): Nicholas Armstrong as Raleigh, Kevin Rowland as Second-Lieut. Trotter, Shaun Asbury as Mason, Martin Head as Captain Dennis Stanhope, and Christopher Atkinson as Lieut. Osborne.
2455-1

These opportunities for engaging in music and drama, in the choir or in the chorus, on the stage in lead or lesser roles, will have provided a valuable and educative opportunity to many Prices boys (and FGGS girls) beyond the imperative of academic study, and sports of course, especially cricket.

Fine Arts

It is time we turned to the fine arts. The information is thin. 'The Lion' did not go in for reproducing great works of art. However, I note that Tony Hiles, Art Master, was in post by 1963, and I recall that he was joined by first Mr Nash and then by Chris Morley by 1968/9. A dedicated Art Room was built around the same time. As an 'A' level Art student I very much appreciated the freedom of the art room and Mr Hiles' lessons in art history. He also took us to the Ashmolean museum in Oxford to see *real* works of art. (See Gazetteer, Part 2: Tony Hiles)

At least one Prices' art pupil – [Peter Malone](#) went on to become a successful professional artist and illustrator. I remember him in the art room calmly, Zen-like, producing detailed, psychedelic and mysterious paintings. He was later commissioned, among many other things, to produce a set of postage stamps: (See Gazetteer, Part 2: Peter Malone)



I also recall that others had a great time experimenting in innovative and possibly extravagant ways, just to see what would happen. (The names [Andy Vores](#) and Alan Little come to mind). The only illustration I can provide from the period is one of my own. This was my 'O' level exam entry :



I am happy to report that I passed.

Finally, I have to report that David Goldring, who kindly conducted the long trawl of 'The Lion', concludes from the evidence therein that such pursuits as music, theatre and the fine arts were only ever *fundamentally secondary* to the real business of the school, which was of course, **Cricket.**

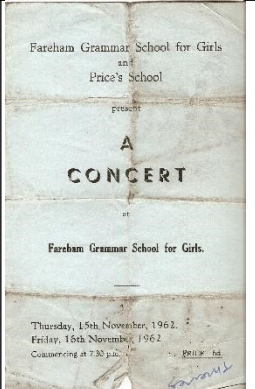
Kevan Bundell (1966 – 1973)

Drama / Music(al) Productions / Visits

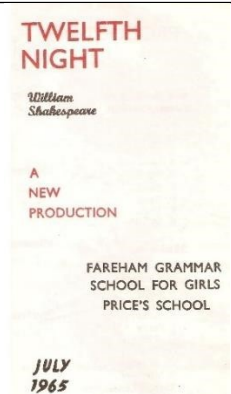
Any omissions or inaccuracies, please advise, via the Society website.

Year	Title	By	Producer	Principals
1923	Christmas Concerts, half in French!			
1935	"The Ghost of Jerry Bundler" "The Backward Child" "Wolves"		Mr Tom Hilton	
1936	"Eliza Comes to Stay" (In support of the Pavilion Fund)	Trinity Church Players	Mrs Bradley	
1936	Under the Banner of "Concert": "Shivering Shocks"	Clemence Dane		Upper School Middle School
	"Henry IV, Part 1" 3 scenes "A Collection will be made"			Staff
1936	"The Ghost of Jerry Bundler" "The Backward Child" "Wolves"	W.W. Jacobs C. Ludowic Burt		Staff
1937	Under the Banner of "Concert": "Sentence of Death" Choir "Send Her Victorious"			Upper School Staff / Sixth Form Staff
1941	"Where's that body?"		Mr. Lockhart	Senior pupils
1943	"The Tupley Story"		Iain May	
1946	"The Case of the Frightened Lady" 	Edgar Wallace	Miss Jewell & Mr Turner	The revival production
1946	"The Housemaster"	Ian Hay	Miss Jewell & Mr Hilton, with Mr. Turner	
1949	"The Winslow Boy"			P.N. was Secretary of the Drama Society.

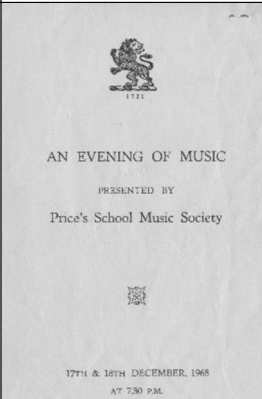

The Creative Arts at Prices

Year	Title	By	Producer	Principals
1950	"Badgers Green"		Miss V. Jewell & Mr Tom Hilton Keith Devlin	
1952	"Master of Arts"	W.D. Home		
1953	"I Killed the Count"	Alec Coppel	Mr Keeevil	
1954	"The Unguarded Hour"	Bernard Merrivale	Mr.W.Siney	Robertson-Fox
1955	"Laburnum Grove"	J.B. Priestley	Mr W.Siney	C.B.P.
1956	"Home at Seven"	R.C. Sherriff	Mr.W.Siney	
	Recital by Mr Fussell & trio		Mr Fussell	
	Concert by Fareham Junior Orchestra, including some Price's boys			
1958	Internal concert for the Music Society, inc. Mr Fussell trio			
1961	Choir – performed Stainer's		Peter Tudge, R.J. Tyack	
1961	"Crucifixion" in Parish Church. Combined performance of Tenors & Bases with Fareham Girls Grammar School Choir. Involved with Fareham Philharmonic Concert			
	"Taming of the Shrew" in conjunction with FGGS	W. Shakespeare		R.A. Lewis, B. Turner, P. Wake
1962	Combined Concert with Fareham Girls' Grammar School (November)			

Drama / Music(al) Productions / Visits

Year	Title	By	Producer	Principals
1963	“Patience” : the first Gilbert & Sullivan production at the school, under the auspices of the then newish music master Ron "Acker" Boote,	Gilbert & Sullivan	Mr. R. Boote	
	“Journey’s End”	R.C. Sherriff	Alan Hill & Tony Johnson	
1964	Gondoliers			Problematic time of the year.
	Recital Avena Trio			
	Theatre Visits: “Merchant of Venice” (Kings, Southsea), “Othello” (Chichester), “Hamlet” (B.O.C. Chichester), “The Royal Hunt of the Sun”, “Three Sisters” (Southampton)	Shakespeare Shakespeare Shakespeare P. Schaffer Chekov	Open, School organised	
	Visiting Christmas Masque: “Song of Simeon”			
1965	A joint choir concert with Fareham Girls’ Grammar School.			
	“12 th Night” Under the banner of Inter-schools’ Dramatic Society (+FGGS)	W. Shakespeare	Mr. A.C. George & P.J. Stubbings	 <p>TWELFTH NIGHT <i>William Shakespeare</i> A NEW PRODUCTION FAREHAM GRAMMAR SCHOOL FOR GIRLS PRICE'S SCHOOL JULY 1965</p>
1966	Drama with Fareham Girls’ Grammar School			
	“Captain Brassbound’s Conversion” at Nuffield Theatre, Southampton			

The Creative Arts at Prices

Year	Title	By	Producer	Principals
	"HMS Pinnafore"	+ John Cole & John Chaffey	Dramatic Society (+FGGS)	
1967	Visit to "The importance of Being Ernest" (4 th Year)			
	"An Approach to the production of Shakespeare" (3 rd & 4 th Year)	London Children's Theatre Company		
	"The Dumb Waiter" "Crapp's Last Tape"	Pinter Bekett	Mr. Johnson	Sixth Form
	"The Dicoverers" (2 nd Forms)		Dramatic Society (+FGGS)	
	School Choir at performance of "Elijah"	Fareham Philharmonic Society		
	Delivery of Sculpture "LION", for new front door of School	Donated by Mr. J. Tappendon (Parent)		
	"The Brass Butterfly"	William Golding	Dramatic Society (+FGGS)	
1968	"The Mikado"			Jointly with St. Anne's Girls' School
1969	School Music Concert		Pupils, Staff & Parents	Mr. Boote
	Iolanthe		Gilbert & Sullivan	Mrs. Alma Newbury & Mr. John Chaffey
				C.J. Jackson

Drama / Music(al) Productions / Visits

Year	Title	By	Producer	Principals
1970	The Crucible (VI form +FGGS)	Arthur Miller	Mr. A.R.Johnson	N.J. Buckingham
1970	The Light Show			
1971	Reflections of Summer			
	"Journey's End"		VI-former Alan Hill produced	Some help from Mr Johnson & Mr Nash
1972	Music - Choirs in action –Carol Concert			
1973	2 Carol Concerts. An ambitious Summer Concert.			
	"A MidSummer Night's Dream",	W. Shakespeare		18 month run-in
1974	The Thwarting of Baron Bolligrew	Robert Bolt		

Prices 'Folk' concerts – 1969-75

The 1960's and into the 70's was a time of great socio-cultural change – as you may have noticed at the time, or heard since. Even Fareham was affected – including Prices Grammar School for Boys. We were encouraged by the spirit of the times – and by certain seditious teachers in English, Drama and Art – to be *creative*. Music was the prime medium. The Beatles, Dylan, Paul Simon, and so on, meant that there was both a new permission and a new *demand* to be creative. In any case, it was obviously fabulous/groovy/far out to be able to play the guitar and sing – and there was also the chance that the girls we knew might think so too ...

And so we learnt to play the guitar and to write songs if we possibly could.

Meanwhile, it was a well known fact that the Headmaster, Mr Eric Poyner, believed that the guitar was '*the instrument of the devil*'.

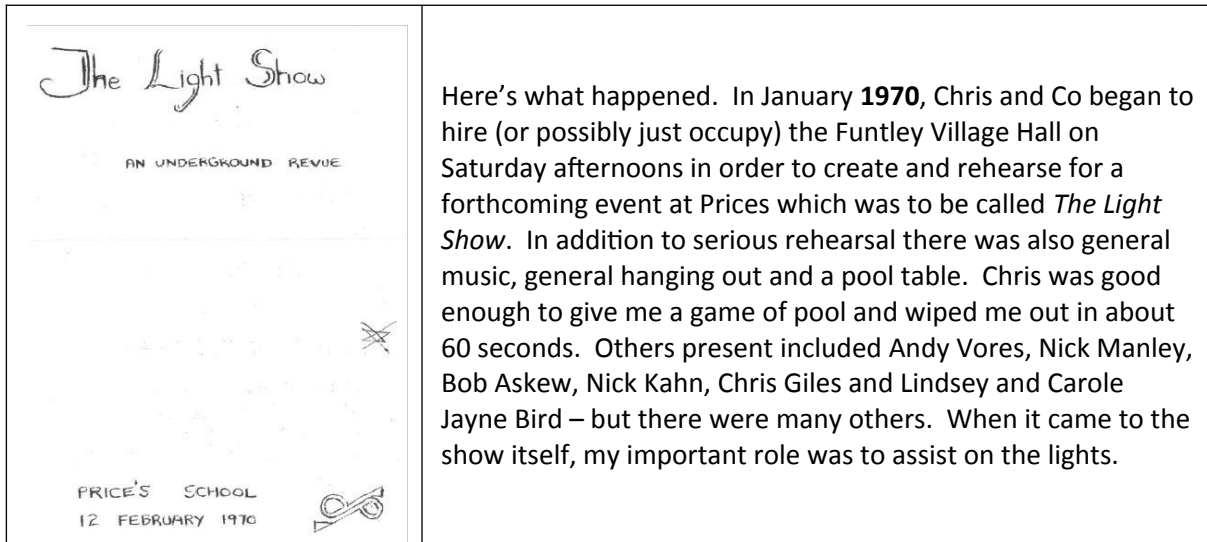
I can see his point. As a staunchly upper-middle class member of the Church of England, and of an older generation brought up in very different times, he must have been horrified when faced first with rock and roll and then by the libertine antics of The Rolling Stones and the aggression of The Who. Worst of all, the hippies: free love, drugs and *long hair*. Even the Beatles had become provocative during the second half of the sixties. They had grown their long hair *even longer*.

Meanwhile, as mentioned, a lot of us had learned to play the guitar.

And we had *long hair*.

The origins of the Prices 'Folk' Concert tradition are difficult to pin down because for all those involved it was a very long time ago. However, sometime in **1968** (probably) two sixth formers, Pat Gatland and Michael Knight – still with relatively short hair – managed to get permission to hold an evening *Folk* Concert. Presumably they had the help of one or other of the younger teachers. Certainly Mr Thomas (Physics) was involved as he had a spot playing the classical harp. By that time, guitars and folk-style songs were even being heard in church (*Kumbaya*, *Shalom chevarim*) – which must have helped. Everything was acoustic of course and the songs were both traditional and modern – but *folk*. There were even girl performers in the persons of Kathy Russell and a friend. Other concerts followed in May **1969** and December 1969 – both of which I attended. Among the performers, I recall Pat Gatland, Paul Hawes and Kathy Russell. The material remained acoustic and folky – although it seems there may also have been a rendition of the song 'Cocaine' . . .

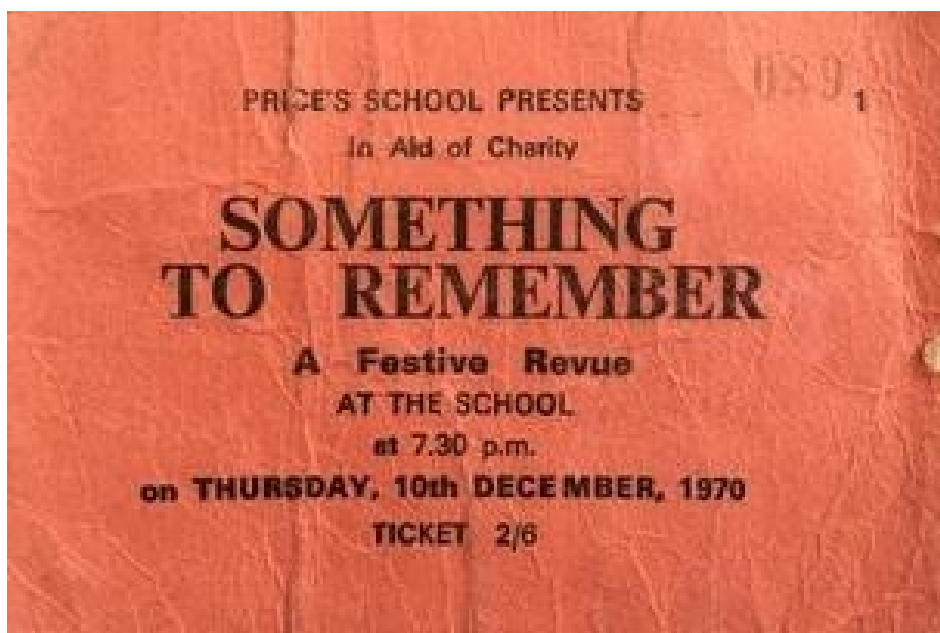
The next event was in February 1970. By this time Pat and Paul and Michael had moved on and the responsibility for keeping the 'tradition' going had been taken up by Chris Bard (Prices Head Boy, or soon to become so) assisted musically by Dave Cummins (Pricean) and Martin (*Tink*) Wood (former Pricean?).



The Light Show introduced two key innovations to the tradition. One was to add poetry reading and comic sketches to the mix. Chris led in both. He wrote and performed obscure poetry and bizarre sketches involving, for example, woodpecker sound-effects and inappropriate French translations. The second innovation was more fundamental. Dave and Tink had obtained a *P.A. system* and an *electric guitar*. Andy Vores, meanwhile, was the enthusiastic possessor of a *drum kit*. Prices 'folk' concerts went *electric* – and this was only five years after Dylan had done the very same thing.

Meanwhile, the Saturday afternoon gatherings continued after the show and culminated on April 25th 1970 in an 'event' billed as TWEADIFARG (*The West End and District Folk Arts Revival Group*), more music and hanging-out as I recall.

Another Prices concert/show/review took place on 6th November 1970. Dave, Tink and Andy played, but that's all I can discover. There was then another Chris and Co event on the 10th and 11th December 1970 called *Something to Remember*. Music, poetry, sketches, surrealism. Dave, Tink, Andy and John Cameron played as Gigolo. I believe I may have done the lights again.



<p>THE PROGRAMME act one</p> <ol style="list-style-type: none"> 1. INTRODUCTION the "return of the son of the light show" syndrome 2. POETRY - rhythm metrulation I 3. FOLKSONG steve cawte - acoustic guitar & vocals 4. THE ARMAND 'QUEERBOYLES SHOW' if it's incredibly boring it must be armand queerboyles 5. POETRY rhythm metrulation II 6. MUSIC Thursday only - electric music friday only - lindsay bird, piano Sonata in E Houghton Berceuse Gow 7. AFTER THE FESTIVAL SUMMER the chess game the maestro e.g. stinky - chartered dentist snake the flying gigolo bros. confession appendix - smoking kills <p>INTERVAL</p>	<p>Refreshments will be available during the interval act two</p> <ol style="list-style-type: none"> 1. ECCLESIASTICAL OUTFITTERS the joseph syndrome 2. ACOUSTIC MUSIC nick manley - guitar & vocals 3. POETIC DIALOGUE rhythm metrulation III 4. ELECTRIC MUSIC gigolo - martin wood bass & vocals andy vores percussion & piano dave cummins guitar & vocals john cameron - vocals, mantras 5. THE TEMPORARY ZONE the queen free fish 'n' chips shop ventriloquist the return of M. le Charles E. Sineally finale 	<p>PRODUCED BY C.F.J. BARD & D.J. CUMMINS director... chris bard musical director... dave cummins lighting engineers... john cameron & roger lynch stage manager... dave lydford</p> <p>involving mr martin wood, jane suter, anne bard, andy vores, nick manley, steve cawte, lindsay bird, ron suter, nick kahn, martin head, alan hill, donald cameron and kevan bundell, paul webb, andy morley, scott meewhan, paul whitby, jim smithin, eliot cawton and others</p> <p>acknowledging and thanking the head master and staff, who bore with us, the fareham community association, the churches of fareham & stubbington, the fareham youth action group, the hacam committee, the polar bears.</p> <p>the front cover is a joke in memory of the unknown.</p>
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The acoustic tradition had also continued throughout these shows and one of the acoustic performers was Dick Hubbard, an English Teacher at Prices. He sang traditional ballads such as the beautiful 'Geordie' – while playing the guitar. (It was also he who reported to us Mr Poyner's opinion of the aforesaid instrument).

Another performer was Nick Manley. He had become well known for entertaining us with an anti-war song of the time and another involving Adam and Eve and a snake. At one or other of the concerts he was forced by audience demand to sing them again. Unfortunately, on this occasion, Mr Poyner happened to be listening at the back. "I was suspended" says Nick "for singing the *Fish Cheer / Fixing to Die Rag* and *The One Eyed Trouser Snake*. I don't know which song caused the most offence."

Chris and Co moved on. The next event – not until December **1971** – was back to the concert format. We called it *Reflections of Summer*. I say 'we' because now I was a sixth-former and organised the event together with Paul Gateshill and others. Perhaps that's why our band – *Lonene* – had two slots in the programme while everyone else only had one ! Despite having moved on, Dave and Tink also played – as *Morningstar* – so too did Dick Hubbard, Bob Gilbert (Head of Music), Nick Manley and *Springwind* – Nick Kahn, Mick Daysh and Dave Cledwyn. They also supported Andy Vores who had by then become a singer-songwriter-pianist-composer. In fact most of us were singer-songwriters – Nick Manley, *Lonene*, *Morningstar*, *Springwind*. We were creating and delivering original songs and music – and our audience was kind enough to respond with enthusiasm.

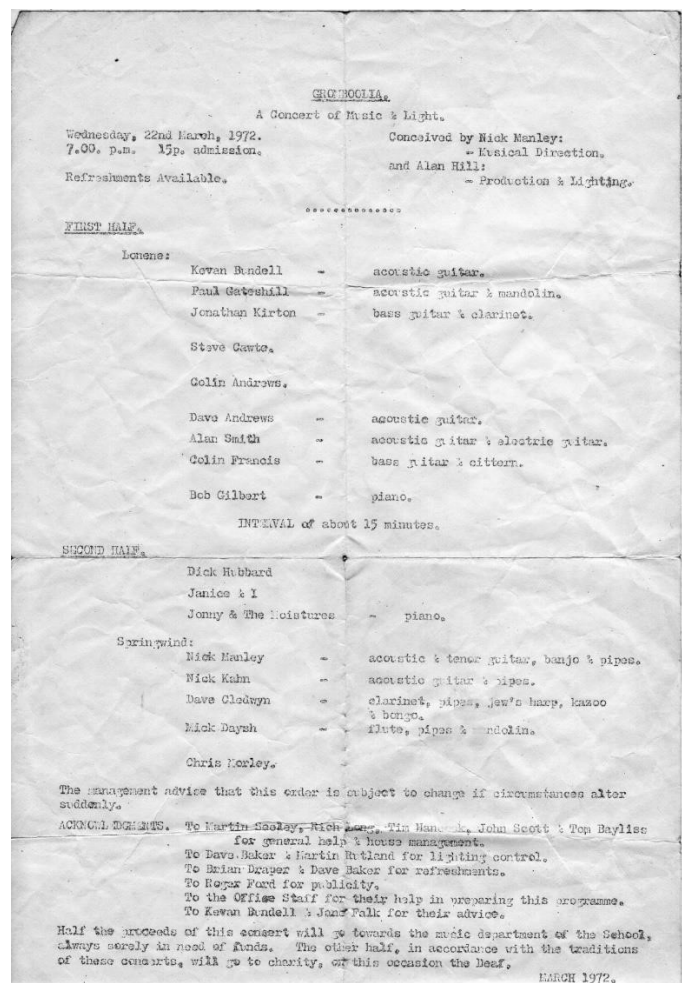
Next came *Gromboolia*, in March **1972**, organised by Nick Manley and poet Alan Hill. The line-up was similar to the preceding concert but also included Andy Morely, Steve Cawte,

Colin Andrews and a trio of Dave Andrews, Alan Smith and Colin Frances. Note that Nick and Alan – who would then have been in the *Upper Sixth Form* – organised a concert *after* we – who must have been in the *Lower Sixth* – organised *Reflections of Summer*. How the devil did we *junior* boys get away with it?

Someone organised another concert in May **1973**. It could have been me and others. I can't remember. However, *Lonene* performed again – Paul Gateshill, Tracey Coles, Dave Cledwyn and myself. So too did Nick

Kahn and Mick Daysh, but now with Jackie White (previously with *Lonene*); and the Andy Vores band, which incorporated folks promiscuously from other bands and elsewhere. Kathy and Rosalind Russell also made a reappearance after a long absence. New performers included *PINT* (among whom were my brother, Ivor Bundell) and *Tarsus* (Chris Nash, Mark Luckham and Andy Sandham). This concert was recorded. I had a cassette recorder which I must have put in front of the PA speakers and pressed play and record.

I also recorded part of the last concert I attended – after I had left Prices – in July **1975**. This was, once again, of the highly promiscuous, now even further expanded, Andy Vores band – which included Ivor Bundell, Tracey Coles, Mick Daysh, John Cameron, Kate Burleigh and Liz Kearns (who both sang and danced). This recording is available now in digital format should you wish – for some reason – to hear it.



What happened to the tradition beyond 1975 I do not know. Prices was beginning its transition from Grammar school to Sixth Form College and times were [a-]changing. If anyone knows what happened next, please tell us.

Dramatis personae.



There seems to be a general consensus still that Dave Cummins was the most talented and creative guitarist of the time. He also had a wonderful Swedish Hagstrom acoustic guitar with a built-in pick-up – unheard of in those days. Early on he played with Martin (Min) Gateshill and was thereby an influence on Min's younger brother Paul Gateshill. Paul, in turn, helped me learn how to play the guitar. (That is, I had to strum chords for him for hours while he practised his magic-fingered lead).



Martin Wood – Tink – (Mar[tin K]enneth Wood) also played with Dave from early on. I was always puzzled that he played a nylon-strung Spanish Guitar rather than steel. It was even suggested to me once that Tink was a better guitarist than Dave. The fact is they were both an inspiration and wrote some great songs together, and with Nick Manley too – see below.



Chris (No-holds) Bard was a general inspiration to us all – an impresario rather than a musical influence – although I'm told he played the saxophone. He was a huge creative talent – founder of and contributor to the '*Black Lion*', organiser of 'folk' concerts/shows/'reviews' and other events, Head Boy at Prices – when he seemed to take over morning Assembly, leaving the Headmaster and staff diminished in his wake.

Unfortunately, Chris, Tink and Dave are no longer with us.

You can find an obituary for Chris at <http://www.societyofoldpriceans.co.uk/pupils.htm>

I met Tink again when we travelled up to London on the train together in the early 2000s. He was as delightful, gentle and kind a man as I had always remembered him. Then timetables changed and we no longer coincided. Next thing I heard, he had gone. Tink's wife Jane (Suter) had also been part of the creativity – the sketches in particular. She is also gone.

Dave I never knew so well. He took to writing music for computer games before his health gave out on him.

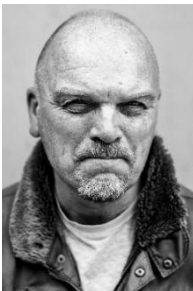
Lamentations for each of them, and for the loss to us of their great talents.



Nick Manley began for me as a solo performer – as described above. But he also played in Springwind and, writing songs together with Dave, Tink and others, formed the very wonderful band Red Shift – <https://soundcloud.com/theoriginalredshift> Nick has since had a long and prolific writing and performing career in various bands and solo – much of it in France. More recently he has been generous enough to play together with myself, Mick Daysh (see below) and Chris Nash (ditto) under the banner of The Old Boys Band. Our oeuvre has included some Red Shift classics.



Nick Kahn originally learnt to play classical guitar and this led him to write some beautiful instrumental pieces performed together with Mick Daysh and Jackie White on flutes. He has since gone on to write and perform fine songs, often accompanied by his daughters Anna on bass and Eleanor on guitar, and by Mick Daysh on flute.



Andy Vores was a prolific composer/song-writer on piano. Having first been a rock drummer, his piano-playing was often frenetic. In fact, he sometimes played faster than his fingers could follow. The results were wonderful, and very different from the songs the rest of us wrote on guitars. He was also a showman and liked to organise large numbers of musicians, singers and even dancers on stage to help perform his creative complexities. He went on from Prices to study music composition and then moved to the US, where he became a successful modern classical composer and Chair of Composition, Theory and Music History at the Boston Conservatory. <http://andyvores.com/andyvoresbio.html>



Mick/Michael Daysh fluted with most of the above. It is always good to find someone who plays a *real* musical instrument – more colours on the palette. Mick still flutes, but nowadays he also writes songs and sings, with guitar or keyboard and a band. Mick also plays with electro-acoustic classical guitarist Chris Nash.



Chris Nash went on from Price's to take a music degree and to record instrumental music with Andy Sandham. He has also performed regularly in folk, rock and jazz bands. He currently partakes of an instrumental guitar duet, 'Nash and Thompson', playing jazz, acoustic and classical pieces

<https://soundcloud.com/search?q=nash%20and%20thompson>



Paul Gateshill has never stopped writing and performing – and playing some great lead guitar (owing to my strumming for him for hours). He has also recorded two solo Albums/CDs and been an essential contributor to the four Albums/CD's produced by my brother Ivor and I.

Prices 'Folk' concerts – 1969-75



We also all recorded an actual LP in 1976 called *Presence*, which is now available as a CD. Details of our various doings – and some of our songs to listen to – can be found at www.bundellbros.co.uk. I particularly recommend you have a listen to 'Mr Mitchell's Angel'.

Paul Gateshill, Ivor and Kevan Bundell, Chris Nash, Michael Daysh, Nick Kahn and Nick Manley have also become regular performers at *Tanglefest*. This is an annual *Summer Garden Party and Concert* event which happens at my place in Curdridge. All old friends/acquaintances/Old Priceans and everyone else are very welcome to attend.

Kevan Bundell (Prices 1966 – 1973) www.bundellbros.co.uk

1. Creative Arts at Price's in the 1950s–60s

You have remarked that “the unstated God that affected school life was Cricket, sometimes in the nth degree”, and that “the creative arts were very much the poor relation in The Lion's life and probably the school as a whole”. You also mention that you have no recollection of music or art lessons.

From my own perspective, I totally agree with what you say about this, except that there were art lessons in my time – two periods a week. I say ‘lessons’, but we were pretty much left to our own devices, and in any case you were obliged to give up art in the third year, along with woodwork, if you were moved into the fast academic stream.

In the CD of the (almost) complete series of The Lion, you will find somewhere or other – late '40s/early '50s? – an article written by Roy ‘Jock’ Daysh when he was joint head boy with John Cole (and he, too, later became a master at the school.) In that article, Daysh castigates the then-prevailing mentality that sport was the *‘ne plus ultra’* of Pricean life, and says words to the effect that “Pupils are here to be educated, so the main focus should NOT be on sport.” Not that it made any difference, as your own statement attests, because nothing seemed to change for at least another 15 years.

Went to Price's in 1958 from Funtley Primary School as one of a group of four boys including Bob Gilbert, whose father was headmaster there; Bob later became music master at Price's and an officer in the CCF RAF section, although you will doubtless recall him as a CCF band fifer when you were Drum Major. There were not many grammar schools available to those who didn't live in Gosport or Portsmouth, and we had the option of just two, either Price's or Purbrook School near Waterlooville. I chose Price's not just because it was local to my home but because I knew there was a cadet band, as it used to play every year for the fête at Highlands Infants School which was just behind our house. I fancied wearing the uniform and playing the fife, although I didn't then play any instrument at all, not even the recorder – they weren't around very much at the time.

Music was to play a large part in my time at Price's, and in my life generally afterwards, but up to that point it had been pretty non-existent. There had been no instrumental tuition at Funtley, only a choir, and even then we sang from ‘tonic-sol-fa’ rather than normal music. Price's, when I arrived, was almost equally as barren in this respect, again just a school choir which (if I recall correctly, but memory plays tricks) was only run on an occasional ad-hoc basis and I can't even remember by whom. Looking back, I think we did nevertheless achieve a reasonable standard, and it was only then that I started to learn to read ‘real’ musical notation.

Otherwise, we had just one period a week of ‘music appreciation’, consisting of Maths master ‘Smudge’ Smith attempting with arthritic fingers to play a wreck of a piano in the dining room of the old school house – on reflection, he may have been one of the few members of staff at that period who had any musical skills at all. You may imagine what success he had in getting pubescent boys to sing ‘Cherry Ripe’ at a time when bands like the Beatles and the Rolling Stones were emerging on the scene! I remember Smudge was late on one occasion and a couple of boys started trying to play some current pop tune on the piano. George Ashton (then in his last year as headmaster) came into the room, and they were caned – one way of quashing any latent musical talent.

All this changed radically after Eric Poyner became headmaster, one of his innovations being to appoint Ron ‘Acker’ Boote as the school's first specialist music master. Boote's arrival (round about 1960-61) meant that musical endeavour was at last taken seriously. He revamped the choir, brought in peripatetic instrumental tutors and started up an orchestra. A little later he began putting on major productions, the first two being ‘Patience’ and ‘The Gondoliers’ by Gilbert & Sullivan which involved very many boys – plus girls from Fareham Girls Grammar School! – and in both of which I performed.

1. Creative Arts at Price's in the 1950s–60s

More important to me personally, Boote was largely responsible for launching me on the path of 'proper' music, but before he arrived the other influence was, perhaps surprisingly, the cadet corps.

The CCF was compulsory, as you will recall, for all boys from the second year onwards. However, Bob Gilbert found out that you could join the CCF band in your first year on an unofficial basis, which we both did as probationary Fifers 3rd class and attended the Thursday night band practices then run by honorary bandmaster Bob Jarman. (This was when I first met you.) It stood one in very good stead as you learnt to be reasonably proficient at playing at least some marches once you joined the CCF proper, and also knew how to march and counter march from the outset. And at that time the CCF band was also, somewhat incredibly, the only opportunity available at Price's for learning to play any kind of instrument.

You have remarked somewhere in your account of school life that the band became a full-time section of the CCF in the early 1960s and devoted the Friday parades to practising, which certainly improved standards. However, I became a cadet before that happened and passed Part 1 of the Army Proficiency Certificate ('Cert A') – unimaginable now to think that they let 14-year-olds handle and strip a Bren gun! But because of being a band member and having later on to forego 'regular' CCF instruction, I did not pass Part 2 – the only exam at Price's I ever failed! Annoyed at this, I studied on my own and eventually obtained the qualification shortly before taking 'O' levels.

I passed out of Major 'Taffy' Howard-Jones' Cadre Platoon with the expectation of becoming an NCO when in the VIth Form: however, at that point Fate stepped in, in the guise of Ron Boote.

Boote had somehow discovered – I think Bob Gilbert told him – that I played the orchestral flute, which I had persuaded my parents to buy me for my 14th birthday: I reasoned that a flute is only a big fife (well, it sort of is!) so I ought to be able to play it, and I taught myself to do so in the absence of any other source of instruction. Boote was trying to expand his fledgling orchestra and I was signed up on the spot to be first flute, a position I duly took up when I entered the VIth. That put paid to my 'career' in the CCF because, as you have pointed out, orchestral rehearsals were timetabled during the same periods as cadets. (This didn't stop me attending band practices/ parades and rising to the rank of Fife Sergeant, later becoming Band Staff Sergeant: possibly nobody noticed, or cared, that I wasn't officially a member of the CCF at that point! Since we were short of band NCOs, I was also Drum Major for some of this period, despite never having been a side drummer, although I had on occasion played the bass drum for parades. The said drum is now in my possession, as you probably know, but you may not know that there was a 'bidding' war when it came up for auction on the internet – having acquired the thing, I then found out that my rival bidder had been Bob Gilbert, now living in Thailand: neither of us had been aware of the fact until then!)

Boote asked me where I was having flute lessons and was amazed to discover that I had never had any, being totally self-taught. I was duly despatched to see the peripatetic woodwind tutor (a new phenomenon at Price's at that time) and was curtly informed that I was not entitled to lessons as I wasn't doing GCE music. That was when I first learned the existence of what I came to call the 'charmed circle', more of which in a moment. Boote, to his eternal credit, was appalled at this reaction and fixed me up on the '*qui vive*' to see a friend of his who was woodwind tutor at the Secondary Modern School on the other side of Harrison Road. This chap was Colonel Hudson, who I think was a retired Army director of music (probably a Lt. Colonel, in fact). The musical standard of the Harrison Road pupils was, to put it politely, not great: however, after finding out that I could already play the flute tolerably well, Hudson used to set the other lads practising scales or something while he and I played flute duos of increasingly complexity. This did wonders for my sight-reading and ensemble playing, but he never gave me any actual technical instruction, which I have always regretted as I had to pick that up for myself. (I always say I'm self-taught but had a very good teacher!)

Coming back to the 'charmed circle': I soon discovered that music in schools at that time was very elitist and under the thumb of the County music advisers: you were either 'one of us', or you did not exist. This might not have been the case later, but I can only describe how things were when I joined Price's; it occurs to me that it may also account for the lack of musical activity at the school before Boote arrived. I vividly recall Col. Hudson using his influence to fix me up to play in a local schools' musical festival. I arrived on the day to find myself in the company of some of those then studying 'O' and 'A' level music at Price's, a few of them fellow members of the school orchestra, but they had been relegated to the back row of the chorus. My playing first flute in the festival orchestra did not go down well with the musical powers-that-were – it was very evident that I was regarded as an illegitimate interloper who had dared to break through into their ranks, and it never happened again.

My brother Tom (who entered Price's seven years after me) experienced the same thing initially – although he had been having private piano lessons beforehand, he didn't get much of a look-in until he was awarded a County Music Exhibition for piano and horn. You asked me about this award: essentially, it gave the successful candidates free, high-level instrumental tuition during their time at the school. And, of course, an entrée into the 'charmed circle'. Tom went on to study up to LRAM level and obtained a degree in music at my old college, Royal Holloway – but while still at school after gaining that Exhibition, he found himself expected to rehearse and perform all over the county at the behest of the music organisers. Once you had managed to get inside the circle, it was difficult to get out.

2. "Was I tempted by the RM Band Service?"

Royal Marines musicians are 'other ranks', not officers, and all of the mentoring at Price's, in my time at least, was geared to the expectation that you would go on to college or University and/or enter one of the professions; if you did wish to join the armed forces, it was assumed you would enter as an officer. However, in my Naval career, I did encounter a good many RM directors of music and band members, which I will come to shortly.

Another reason why I could never have seriously set out to be a professional performer is the fact that I never studied academic music at school. Music was set against geography, and when it first became available as a GCE subject I had little knowledge of music theory (I have rather more now!) Since I was already embarked on an 'O' level course in geography, I didn't think it wise to change horses midstream. Also, not being a member of the 'charmed circle', I was never going to be a candidate for a County Exhibition or pursue study of the flute to the point of being able to consider it as a career option. I realised early on that music would never be more than an adjunct, although a very important one, to whatever profession I eventually pursued.

That didn't stop me from becoming (if I say so myself) a tolerably competent flautist. After I left school, I became first flute of the Royal Holloway College Orchestra – in fact, that is what I was at the time I was asked to play for that 'Iolanthe' production in the photo that Mike Peagram recently circulated. I was later ditto, briefly, in the University of Cambridge Department of Education orchestra, and went on to play with various decent amateur orchestras after that. My preference, however, was for Chamber music, and I developed a keen interest in that of the Baroque period (Bach & Handel etc), taking up the recorder, an instrument I'd never played at school but now pursued to an advanced level, and later the baroque traverso flute, very different from the modern one. My partner Rebeca is a very good pianist, and over the years we have both managed to play on occasions alongside some well-known professionals.

The nearest I got to military music was when I was in the Upper VIth. Walker (whom you will know of, as he also became a Drum Major) had joined the Corps of Drums of the Territorial Army band in Portsmouth. They were short of a flute player and it was suggested that I might like to come along and

1. Creative Arts at Price's in the 1950s–60s

introduce myself. I immediately found myself to be their solo flute, as there wasn't anyone else, and I enjoyed playing with them for a few months – but only at rehearsals: I never paraded with them as I wasn't an official member. I then informed my parents I was going to join the TA. I must have been about 17 at the time (having gone through Eric Poyner's new scheme for doing 'O' levels after four years instead of five) and needed my parent's permission to do so. My mother told me firmly that I was NOT going to join the armed forces, so that was that! Except, as it later turned out, it wasn't, which brings me to:

3. "Why did I join the Navy?"

This is another aspect of my career that I can lay at the door of the CCF. I had always told myself that I never wanted to be a schoolmaster, but when I was about to graduate I saw everyone else going in for teacher training. I decided this would be another string to my bow if all else failed, and it was a way of ensuring another period of being an indolent student at the taxpayer's expense: so I duly went to spend a very enjoyable year at King's College, Cambridge. (As far as I can now recall, I spent most of the summer term punting on the Cam.) And once you have the diploma safely pocketed, what do you do with it except teach?

I landed a post as a French master at Maidstone Grammar School, an ancient foundation very much in the mould of Price's where sporting life was prominent and the teaching staff were expected to turn a hand to all things. I assisted with school music, obviously, and helped coach rugby and cricket (God help them! But my Dad had been captain of Gosport & Fareham Rugby Club, so I was given hints on training techniques). At the interview, they had asked me "What else can you do?" – I thought I was already offering to do enough, but said I had been an Army cadet at school and might help out there – on which basis, I was hired. What I didn't know until I arrived was that the vacancy was for 2 i/c of the RN section! And unfortunately for me (or fortunately, as it turned out), the chap in charge left the school very shortly afterwards; I was immediately promoted to the exalted rank of Lieutenant (CCF) Royal Naval Reserve, and became the O.C. of the section. In that guise, I met a number of officers and senior ratings from Chatham Naval Base, still a going concern back then, and thought (a) they were having a better time than I was, (b) they were earning a lot more than I was, so after a couple of years I applied to join the Navy proper and, rather to my surprise, was accepted and went off to train at Dartmouth RN College.

I won't bore you with the details about that, but four years later I found myself posted as Assistant Education & Training Officer at HMS Seahawk, the naval air station at Culdrose in Cornwall. There I met a fellow student officer from Dartmouth who had become the officer i/c the bluejacket Volunteer Band at Culdrose. I was invited to join, and this was when I started to become what I think of as a 'Royal Marines musician by proxy'! As is recorded in the talk I gave at the SOP Christmas lunch a couple of years ago (it's on the website), I duly turned up for my first band practice with my flute, on seeing which the director of music, a Royal Marines Band Colour Sergeant, exclaimed "You can't bring that there 'ere" (or words to that effect), "this is a Silver Band." I replied that mine was a silver flute: but apparently it did not work like that, so I spent the next two years happily teaching myself (once again!) the bass tuba, the baritone & the euphonium, never having been a brass player before and ceasing to be one for the next forty years after I left Culdrose.

3. “Why did I join the Navy?”

I had only signed up for a ‘Short Career’ commission and my next, and last, appointment was at the Royal Marines Depot in Deal, where I was promoted to Lt. Commander and became the Base Training Officer, Senior Instructor Officer and Senior Naval Officer. At that time, the Depot housed the Royal Marines School of Music, so I came to know most of the Directors of Music and a few of the more prominent members of the Staff Band and Orchestra. It was there that I met Rebecca, and we played with some of the RM musicians in an amateur capacity before I left the Navy and we moved away from Deal.

Later on, I discovered the existence of the ophicleide, a 19th century bass brass instrument with keys rather than valves: it was then regarded as obsolete and of only historic interest, but has since come to prominence as a ‘period’ instrument for playing works of that era. I immediately wanted one (thinking the fingering would be like a flute – but I was wrong!), but had to wait until about seven years ago before ever seeing one available for purchase. I brushed up my, by then very dormant, brass technique and learned to play the thing. This was to prove the start of a new amateur musical career, because Rebecca asked me what the nearest modern instrumental sound would be: I said the euphonium – and so, for my birthday about 5 years ago, she bought me one. Cutting a long story short, I rarely play the flute any more these days but I’m now the principal euphonium of the Broadstairs Concert Band. Our director is an ex-Royal Marines bandmaster and many of our players are professionals or former professionals, including a number who are ex-RM bandsmen from Deal. So, in the end, I DID get to play in a band with RM musicians!

Mike Bayliss

New Horizons

Thus far, a review of the Creative Arts has featured mainly Music and Drama, and creative writing, with little credit going to Art work. In reality, the Lion magazine content of Art does little to commend the Editorial influence, or the creativity of pupils. A low level of printing technology made little improvement on this situation.

But, then came Tony Hiles, the first proper Art teacher who must now stand amongst the greats of Price's teachers, for the quality of his work, for the extent to which he led the Department to the high status it achieved and, not least, to the time he gave to the coaching of Tennis.

Art and Design at Prices

From Art being taught by the woodwork master in just one room at the top of a redbrick Victorian building in Park Lane to the blessing and support in 1974 of the new Headmaster Eric Poyner saw not only the development of traditional art activities but also the gradual development of areas such as Imaginative Composition, Graphic Design, Photography, History of Architecture and Painting, Pottery and Ceramics plus Core and General Studies and eventually Computer Graphics and Design.

Underlying this range of creative activities there was also a good balance between the ideas of enabling and also ennobling – these were major factors in what the varied and talented staff had to offer within what was to become “The Visual Studies Department”

The introduction of pottery and ceramics from a large poorly used cloakroom reminded me of my first five years or so at Prices with big increases in pupils, then students, with them came a proliferation of teaching huts across the site, all linked by paths of wide paving stones. Before that, when I first arrived in Fareham for my interview with the then Headmaster, George Ashton for the post of Art Master and drove south down the Wickham Road I saw the enormous bottle kilns gently billowing smoke to the right of North Hill. A few years later a worker from there was taken on as a Caretaker at Prices. His job in the kilns had the extraordinary title of a “sagger makers’ bottom knocker”. Incidentally, the houses in North Hill have a varied collection of chimney pots made from the local buff and red clays, and of course, the Albert Hall is made of Fareham Reds. Another employee was known amongst the pupils as “Clip-clop”. She was a very attractive and well-dressed and high-heeled young lady who travelled the concrete paths with her clip-clop, clip-clop, clip-clop sounds, turning all the heads of the lads in the huts – she, en route, collected all the class registers.

As the number of six form students increased, so did the academic standards and sporting achievements along with the teams – particularly the top cricket and hockey teams. All the top cricketers for were, some reason or other particularly bright and talented, but one of the top echelon of students who was incompetent at all forms of sport, yet had a quick eye, intellect and sense of humour, which was immediately recognised by his cricketing sporting friends who took him under their wing to be the Cricket First Team scorer – namely the internationally famous author, Robert Goddard. On his way to school each day would call in at his grandma's house and read her the morning news, occasionally embellishing the news, if it was a bit dull. One other of that elite group was Peter Hancock, who has retired this year as Bishop of Bath and Wells. I am sure there are many more notables out there (including another Bishop whose name escapes me). Another feature of those years was the increase in various cultural and sporting trips abroad,

Also, at that time the number of Prices' student entrants to Oxford, Cambridge and other top Universities and colleges was at an all-time high. Gradually, however, there developed a political swing within teaching and this had an enormous effect on Prices, with one County Advisor actually referring to the Prices staff as "being in their ivory tower". Two Deputy Principals were appointed around that time (one in charge of timetabling) and their political views quickly became well known amongst the staff. Staff were no longer encouraged or supported to coach through timetabling or look after teams or groups outside their particular subject area. Before their arrival, I used to coach with other staff, junior hockey and also the Senior Tennis and shooting teams.

Over the decades of my teaching at Prices, I put aside various bits and pieces which were of historical or personal interest to me; such as an old Prices blazer badge, a prefects tie, various little printing blocks ($\frac{1}{2}$ - $\frac{3}{4}$ inches square) featuring the Prices Lion, they were used as letter heading. The prize item is one of a few cast iron lions heads which were part of the guttering surrounding the physics' block. All items which bring back vivid memories of Prices School/College and are on display in various parts of our house (I say our to include my wife Angela in this note because she was a regular visitor to Prices as the Hampshire School Dentist – remember the Dental Trailer?)

Two ex-students are still very much in touch with us on a regular basis. Nicholas Inns is a superbly talented potter, modeller and teacher, and also Kim Thompson who is an equally talented Wild Life Painter. She holds regular exhibitions and runs annual painting classes in Botswana. Both have excellent Web sites and are worthwhile looking up.

300th Anniversary Well done William Price!

Tony Hiles

The Black Lion 1968 – 1970

Phase 1 – A pioneering project is born (1968)

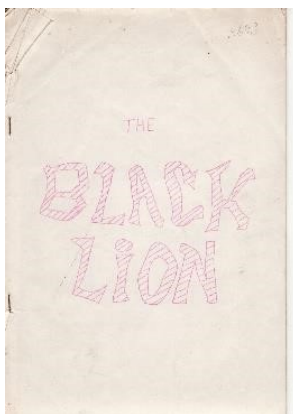
In the mid to late 1960s traditional values, conservatism, authority and the Establishment in general were being called into question in many circles in Britain. Just one of many manifestations of this was the offshore pirate radio stations, which sought to shake up the entrenched music establishment and provide a free all-day pop music service which would also give opportunities for unknown talents to make themselves heard who would otherwise have been completely ignored by the BBC.

The changes in thinking were also being felt at Price's.

The school magazine, the "Lion", was chiefly renowned for its endless reports on football, cricket and rugby matches and what the CCF and the stamp club had been doing the previous year. In other words, pretty monotonous stuff that one might flick through once but which didn't really hold one's interest for long enough to warrant a second reading.

To liven the magazine up boys were always encouraged to produce pieces of creative writing, and some of the results certainly were creative. (In fact, in one extreme case in 1967 the writing aspect virtually took over the magazine!)

However, other forces were coming to play in the background, in the shape of Chris Bard and Mr. Johnson. Around spring 1968 they conceived the idea of producing an alternative magazine, to be called "The Black Lion", which would provide an outlet for writing deemed to be too conservative for the "Lion" and would aim to stir up the staid way of thinking of the Price's establishment. Articles on pop music, anti-war poems, anti-religion rants, anti-authority stances, in fact anything as long as it was anti-something could be considered for publication. I vowed to support the project in any way possible.



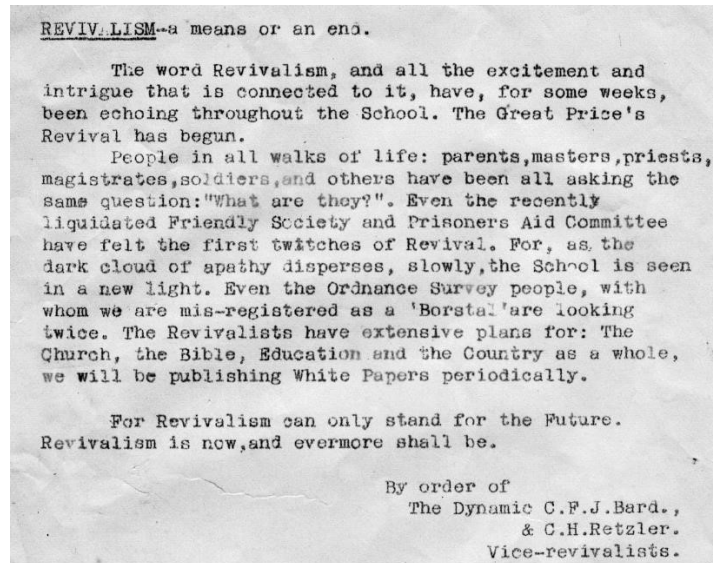
After a call for contributions, which took months to materialise, the first issue saw the light of day around October. It consisted of twelve enormous pages typed on one side and mimeographed in red, blue and green – on some pages the colour was so badly printed, the first page was more or less illegible.

The first page welcomed readers with the following somewhat condescending remarks: "Ronald Smallacre once said '*Blessed are the apathetic for theirs is the achievement of nothing*'. Contributions to the magazine were few, but the standard was good. This would indicate the truth in Smallacre's prophesy, for this magazine is run by the intellectual minority on behalf of the moronic majority.

Page 12 praised the virtues of "Revivalism", which was seen as the antidote to the prevailing Price's mentality:

Phase 1 – A pioneering project is born (1968)

In between was a collection of poems on among other things the subjects of growing old, despair, death, slavery, freedom and capitalism, and a tirade in the "Opinion" column, signed by "Late", on the cycle park door always being locked when boys wanted to park their bikes (the official reason being to keep the heat in), with the remark that if moderately intelligent boys could not be trusted to close a door, then those in the High Places should condescend to fit a spring, so that it might close itself.



Some 100 copies were made in the initial campaign, and one morning at break Chris set up a table in the library with the magazines in a box and a poster above his head proclaiming the appearance of the new publication. The mags were to go on sale at 6d each (i.e. 2 1/2 p) and the proceeds – if any – would be ploughed back into the next issue. I noted that they were selling very briskly, and towards the end of the day I asked Chris how we'd been getting on. To my disbelief he gave me a conspiratorial grin and said we'd got rid of nearly all of them. In fact, by the end of the week we'd completely sold out!

Not surprisingly Mr Poyner didn't exactly seem enamoured of our project, and as far as I remember a number of heated discussions took place between Chris, Mr. Johnson and him. But to his credit he didn't try to ban it. And as long as we had Mr. Johnson as an ally ...

As if to defend itself, the "Lion" which came out in December 1968 proclaimed on its front page "The Official Magazine of Price's School, Fareham".

Overjoyed at our success, we immediately started making plans for the second issue.

Phase 2 – Building on success (1969)

After our jubilation at selling off every copy of the first issue it was time to get to work on No. 2 after the Christmas holiday. However, despite Chris's plea for more editors, who only had to fulfil three simple conditions, i.e. to have read Issue 1, to be hard-working and to be fairly intelligent, none had been forthcoming.

A reasonable amount of new material was drummed up following Chris's exhortations in the first issue ("...do not be shy, have a go"), although Chris, Mr. Johnson and another conspirator, Dave Cummins, were ultimately responsible for half of the contents.

The Black Lion 1968 – 1970

The sixth form dance, which had for some reason been the target of recent ridicule, figured prominently among the contributions. An anonymous two-page piece presumed to have been written by Mr. Johnson entitled “Have you been Psycho-Seduced?” was a penetrating study of the problems of adolescence and the exploitation of teenagers by the music industry. By extension, the psycho-seducers were deemed to have been at work at the dance; walking along the beach the following day, Mr. Johnson “saw some young boys (i.e. who had been at the dance) pottering among the flotsam and jetsam at the water's edge, alive.” The dance was also mocked by Chris in his two-part “Dillon: The Facts”.

As no contributions had been received for the “Opinion” column, a collaborator of mine and I ventured to ask a few “pertinent questions”, namely who the individuals were who organised the dance on 20th December 1968, how many tickets were sold and how much money was taken, whether the organisers had published a balance sheet (“it might be too late, but the psycho-seducers amongst us must be brought, literally, to book”) and whether they had to pay for the hire of the hall. Signing under the pseudonym “Vigilante” I submitted that the price of freedom is eternal vigilance (a recurring Black Lion theme pinched from somewhere or other) and that the profits from the dance should be used for the benefit of the school.

All this really came about though because this girl Marianne that I was mad on who worked in Rumbelows in West Street didn't want to go to the dance with me and said she was already going with someone else!

Along with this, subjects such as religion or anti-religion (“The Whole Truth”), the meaning of progress, “phoney bourgeois capitalism”, the futility of war and for the first time environmentalism (Dave Cummins: “For trees were not designed to fit into an age where concrete makes the streets”) were covered.

No. 2 hit the streets around March and, like its predecessor, rapidly sold out.

The editor problem had not yet however been solved. Chris wrote, again in his by now typical patronising tone, in the editorial: “We are however slightly annoyed that NONE of YOU morons has volunteered to become an ASSISTANT EDITOR, and we need TWO.” When boys were not being called morons, they were often referred to as cretins, though we felt this might be going a bit too far for the editorial page

But by the time planning was to start on no. 3 in early summer, a full Editorial Board had amazingly been recruited seemingly from nowhere, consisting of Chris, Tim Burchett, Nick Manley (amusingly misspelt “Manly”), William Mahy and myself, together with the ubiquitous Mr. A.R. Johnson. We hardly knew anything about Nick and Will apart from the fact that they were in one of the lower forms, but they proved to be very helpful.

The editorial included a renewed plea for contributions: “ANYONE may contribute, but they have to be GOOD. If you feel you can do as well, if not better, then HAVE A GO.” It concluded with the remark: “APATHY DAY has been cancelled owing to lack of interest.”

Again we didn't have too much material to work with, but some of it was of undisputed high quality, as witnessed by Ian Kenway's exposé of the hopelessness and futility of war (in fact anti-war poems were very much in evidence in no. 3). Together with this was more light-hearted stuff such as an (almost illegible) reply to Mr. Johnson's piece in no. 2 on adolescence and the sixth form dance, likening him to one of the psycho-seducers whom he had so roundly condemned, Mary Nekklis's Problem Corner, and a

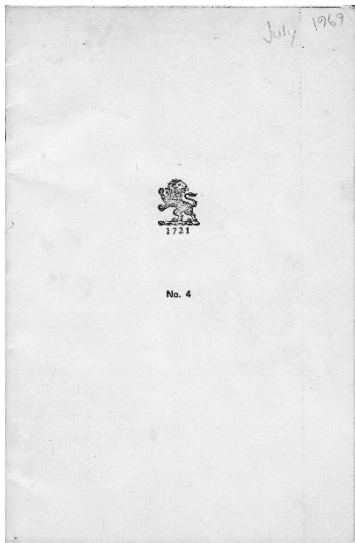
Black Lion Bumper Competition on the last page (first prize: one bumper) in which one was supposed to reply to a nonsensical question and write, in “no less than words”: “I think the Black Lion is dynamic because...”. (We actually received some replies.)

To underline the seriousness of what we were doing, Chris insisted that the Board held frequent meetings, which were not always attended by everyone and often consisted of nothing more than a 20-minute session over a cup of lukewarm tea about our financial situation, an expert discussion of the latest contributions and whether or not to include them (we usually did, due to lack of material). But a major change was on the way...

Phase 3 – Professionalism 1969-70

At one point we held one meeting of somewhat greater importance, at which we decided it was time for radical change. Despite the undoubted quality of the contributions, the format and general appearance of the Black Lion were, we felt, a bit (or more than a bit) amateurish and rather resembled a propaganda broadsheet than a proper magazine. Issue 3 looked exactly like as no. 1! But perhaps our biggest advantage was the fact that our expectations as regards the proceeds had been wildly exceeded (No. 3 had, like the others, sold out) and we now thought we had enough resources to put the whole project on a more professional footing, even though a further bit of financial aid from Chris would still be required.

We decided to make the following major modifications for No. 4 – in the direction of minimalism. The page size would be halved, only a small black lion would appear in the middle of the cover and “No. 4” would appear towards the bottom of the page. Depending on the amount of material available the number of pages in future issues would be 12 or 16. Perhaps most importantly though the whole project would be handed over to Farleys the printers in West Street, who would also ensure that a decent uniform type face was used instead of our having to rely on the ancient typewriters bashed into service by Entwhistle's mum, Brian Cariss and Andy Neal.



At some stage the venture would also be officially named “Black Lion Enterprises” to give it a veneer of respectability.

When no. 4 came out in July we were very proud of the new slim, elegant format. I recall that the topics dealt with were broadly the same as those covered by the first three, so the “alternative” element was still very much in evidence. I also recollect that we sold out most, if not all, of our print run, so we were still popular. Chris once said something to the effect that boys evidently enjoyed being called morons ...

Chris then never seemed to have much time for the Editorial Board, as he was invariably just popping down to Farleys for the latest discussion whenever we wanted to ask him something. Sometimes I'd also bump into him trudging up Trinity Street, armed with Black Lions, as I was on the way home after school. These meetings were clearly fruitful: by December we had also got no. 5 out, and we could then with some justification look back on a highly successful 1969. We had produced four issues of the magazine, of which nos. 4 and 5 were in the new format, our financial situation was rosy, and

The Black Lion 1968 – 1970

at last we had a decent amount of new material coming in (a highly promising poetic talent, Alan Hill, was now making major contributions), together with plenty of editors to keep things ticking over.

This was the time when I left Price's and later went to university, meaning that contact with the editors was invariably lost. However, I heard that by the end of 1970 the Black Lion had reached issue no. 8, so the momentum created by the first issues had clearly been sustained. On the occasion of the 250th anniversary celebrations in July 1971, which I made sure of attending, a stand was set up to sell no. 9, the "250th edition", and interest certainly still seemed to exist. But whether or not any further issues ever appeared I cannot tell: if anyone can shed any light on the history – or lack thereof – of the magazine post-1971 I'd be very pleased to know!

As for Chris Bard, the 1969-70 6th Arts Upper (or "Tarts" in Black Lion circles) photo on the website shows that he may well have made his peace with Eric Poyner, sitting as he is in the front row just four places away from the said headmaster instead of skulking at the back somewhere.¹ But the sullen, rebellious Black Lion look is still there ...

Looking back, whether we were able to go very far towards achieving our ideals of shaking up stodgy old Price's and the outside world is more than questionable, but at least at the time we really believed in what we were doing and – not least – had a lot of fun in the process. To quote from somewhere:

"You don't live unless you live for something" – which from 1968 to 1971 would have been a fitting Black Lion Enterprises motto.

committed to text and webspace by robin ward on behalf of black lion enterprises, November 19, 2001

(See also: "My First Day at Price's, in Gazetteer, Part 2)

Robin Ward

¹ In fact he was Head Boy by then – Ed.

The Black Lion - 1970-75

Robin Ward has brought us up to 1969/70 with his first-hand history of the Black Lion. However, as he has warned us, the beast continued to be published thereafter. A tradition had been established. This is the story of what happened next.

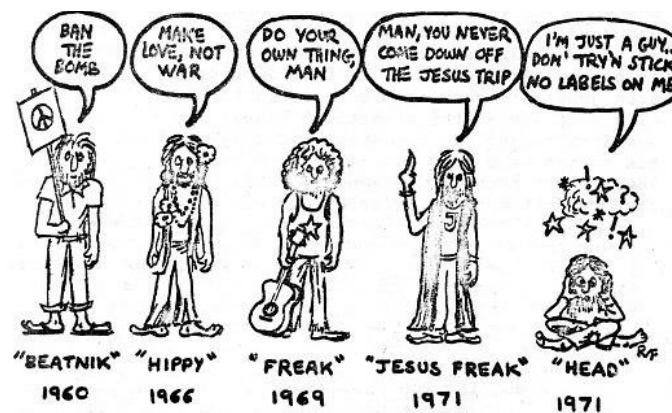
Two more issues of the Black Lion were published during 1970 – in November and then again in December. Clearly the problem of apathy had, at least temporarily, gone away. The November issue notably included a substantial four-page article entitled *'Fareham – Spiritual Slum of the South'*, lamenting the town's over-population, sprawling housing estates and total lack of facilities, not to mention anything resembling an identity. The editors of these editions chose not to reveal *their* identity, although the characteristically anarchic and surreal tone and content suggested there might be a continuing involvement of at least some of the founders. A so-called 250th Edition was produced in May 1971, but this referred to the *School's* 250th Anniversary, not to the beast's – although it then curiously contained no mention of the event within its pages.

The edition of September 1971 revealed that new editors had now been installed, except that they then also made it known that they had in fact also edited the preceding 250th edition. Perhaps they had simply forgotten to state their claim for posterity at that time and were now correcting the omission. In any case, they began with a no-nonsense, new-beginning editorial:

'In the past the BLACK LION has suffered from the same faults as all sixth-form magazines that we have seen: over-obscure poetry, a tendency towards the pretentious and immature, and a dearth of serious articles. Immaturity and pretentiousness – such strange bedfellows – seem, for some reason, to be the hallmark of the sixth-form mind.'

However, *'By careful vigilance in this and the last issue the editors feel that these defects are now far less evident.'*

An article excoriating the then Labour Government and praising the evidently sensible policies of the Tory opposition certainly answered to the dearth of serious articles point, even if it was also a strange bed-fellow in the context of the Black Lion. Another seriously critical piece on teenage social 'groups' stated: *'Even locally, in Fareham, there are discernible groups: you cannot help but notice the difference in clientele between the Wimpy Bar and Franks [remember them ?!] ... This segregation and mutual intolerance is, to me, a clear sign of weakness and insecurity.'* Fortunately the editors (presumably) added the following cartoon by way of Black-Lion humour:



They also still included some over-obscure poetry – including a poem by one of the editors!

The Black Lion - 1970-75

This edition also contained a *first*, and a couple of *lasts*. The *first* was to include contributions from girls – i.e. from Fareham Girls Grammar School (FGGS). The Black Lion had been hawked there previously, so why this had not occurred before is a mystery. (Of course, the fact that it went to FGGS meant that the content not only had to be got past Mr Poyner but also Miss Heron ! ... Tony Johnson says that Mr Poyner was actually always supportive, relying on him to keep it under control). The *lasts* were that this was the last edition to be properly printed by Farleys² and the last for a long time to be credited to Black Lion Enterprises. [So what happened to the kitty ?].

There was also quite a bit about a proposed Fareham Youth Arts Festival, which probably turned out to be no more than one of Prices' regular 'Folk' Concerts and the annual Sixth Form Dance.



More than a year passed before the next edition appeared, No. 11 in November 1972 – by when, I confess, I am listed among the editors. However, according to the editorial, the difficulties of printing had been the main cause of the delay. The school office had kindly rescued us and done the necessary – including the typing. The content was of course particularly fine: Sixth-form humour, obscure poetry, a report – of sorts – of a match between Prices A team and an Old Priceans' eleven (clearly written by an OP) and Gardening Hints by Clubroot Armitage. We also managed to include a poem by John Masefield, purporting to come from a lad in 2A.

Hot on the heels of No.11, and indeed *hot* on its own heels, came No. 12, in December '72. It was twice the size, included more FGGS contributions and more poems and prose of some length – including a rebuttal of the A-Team - Old Priceans match report, written by a member of the A-Team, and another commentary piece on the disaster which is/was 'Fareham Today'. There was a noticeable shift from the anarchic surrealism of earlier times towards more serious pretentiousness, though not without humour, such as a report of a Rock Concert featuring artists such as:

Molten John, The Gneiss and Erosion, Lake and Polder. There was another helpful contribution from Clubroot Armitage (who actually went on to become a successful author, though of thrillers rather than of gardening hints)³.

Issues 12 ½ and 'Xmas 73' once again sported new editors but an old editorial line about the 'normal apathetic Pricean' and a heartfelt, not to say angry, article by one of the editors on the fact that the Black Lion was struggling to survive given the general lack of interest in the arts at Prices, and the lack of contributions.

BLACK LION NO. 12.

Editorial.

In the twelfth 'Black Lion' this Christmas my true love gave to me, an issue with a difference, being generally larger and including some material of unusual length. This has arisen largely from the success of Black Lion No. 11 which SOLD OUT IN JUST SIX MINUTES, or two hours thirty six minutes if one includes the forty sold at the F.G.G.S.

No. 11 oozed onto the scene, No. 12, in contrast, has been emitted with a great rush - indicative of the wave of enthusiasm that followed the last issue. The only valid complaints we received were that Black Lion No. 11 was too scant and too scarce. These faults we hope to have remedied in this current publication which has virtually doubled in both size and number. Our task has been to compile rather than edit material. Consequent upon this the editors have seen fit to publish some longer poems and pieces of prose. Do not be put off reading these simply because they are a little longer.

Finally we draw to your attention the fact that despite this growth in the magazine it remains at the absurdly low price of 3p. 'But', you demand, 'there is a freeze on'. Quite so, but a Black Lion in winter is no less a delight to read and is surely a Christmas gift at the price.

Mich Binns, Pete Russell, Kevan Bundell.

² Farleys were also the printers of The Lion, Price's *official* magazine. – Ed.

³ Robert Goddard

Sometime in 1974 the 15th Edition of the Black Lion began with a rather formal tone to the editorial, announcing 'steps towards establishing a more Sixth Form oriented magazine' in the light of the impending transformation into a Sixth Form College. A Supplementary Edition in the same year contained a subject by subject introduction to available Sixth Form study subjects, written by students of said subjects and with not a joke in sight. There was also poetry of course.

The next edition in my collection is number 20, of March 1975. The cover sports a comic cartoon strip, but inside, while a few poems linger, and jokes, there has otherwise been a transformation. The Black Lion has become a serious periodical, with reports on a talk given by the former UK ambassador to Cuba and another – peculiarly – on *Farnham* College. There are also belligerently critical pieces about the new College, including: the Headmaster's banning of a Rag week magazine, the decision to establish a Student Common Room, and the existence of a Staff/Student Committee. The items are against the banning of course, but also *against* the Common Room and the Committee, though quite where they are coming from on these matters is not entirely clear.

Despite the transformation, some things stayed the same – especially the editorial accusation of apathy aimed at the 'disgracefully lazy' multitude.

'Black Lion 75' of November 1975 is the last edition in my collection. Were there more? There was, sometime later, a magazine called *Grunt*, which sounds like it may have continued the Black Lion tradition. Later still there was a Prices' College magazine promoted by English Teacher Roger Jenkyns which particularly provided space for creative material.

Overall, I detect a change in the Black Lion which began even before the Sixth Form College arose. The Beast began in the anarchic surrealism of the Sixties in general and in that of Chris Bard and Co in particular. ('*Chris was always pushing the boundaries*' says Tony Johnson). As the Seventies progressed it began to include more conservative voices – reflecting the times I suspect, as the politics and perhaps the energy went out of youth culture.

One thing that did not change was the editorial tradition of slagging off the multitude for its apathy. The November '75 edition brings this subject wonderfully round to its beginning :

'If apathy were a constant, then there would be little reason for undue concern; all that would be necessary would be a minor re-arrangement of the words of C.F.J. Bard in 1969.

Which were: "Blessed are the Apathetic for theirs is the achievement of nothing"

The article then goes on to say:

This year, however, apathy has markedly increased. Unless this trend is reversed, the College will cease to exist in its proper role, i.e. that of a basically academic institution, and will become no more than a very large youth club.'

It ceased to exist completely, of course.

Kevan Bundell

Tony Johnson

Hello David,

You were quite right: I did confuse the demise of The College Magazine with that of The Grunt. I can guess that teenagers tried to push the boundaries too far and Mr Watkins was justified in closing it down. I had nothing to do with the Grunt.

Incidentally I sold the Black Lion in the Girls Grammar School and connived with the editors to include a couple of items which we knew Miss Heron was likely to want to exclude. Before it went to publication I would meet with her and she would duly censor those items and was less likely to object to some that were slightly risqué. And it duly went on sale in the Girls Grammar School staff room and amongst the pupils.

However, the closure of The College Magazine was as I related. A great shame, because Eric Poyner knew its value as a record, useful to later historians!

Tony Johnson

Chapter sequence in the Lion Pride			
Chapter No.	Title	Pages	File Size (KB)
1	The Cultural Life of the School	43	6630
2	Introduction	11	4030
3	Boarding and up to 1949	44	21,285
4	The Buildings	47	136,380
5	The 50s, 60s and 70s.	56	7,236
6	Extracurricular Life of the School	45	7,230
7	The Charity School and the Family Price	50	3,901
8	The Cadet Force	62	21,452
9	Price's Sixth Form College	82	55,700
10	The Major Sports: Football, Hockey and Cricket 1 st XIs	76	7,388
11	Price's Timeline	13	1,492
12	The Price's (9 th Fareham) Scout Troop	65	57,545
13	Minor Sports	112	43,857
14	The Library	21	14,578
15	Athletics and the Steeplechase	26	3,769
16	Spirit of Adventure	45	19,214
17	Academic Performance	66	12,925
18	The Lion Magazine and Other Publications	46	12,925
19	Price's Creators	142	30,009
20	The Old Priceans	76	17,703
21	The Tercentenary Celebrations	53	40,099
22	Religion in the Life of the School.	36	11,634
23	A Portrait of William Price	13	2,500
24	Closing Thoughts	11	23,214